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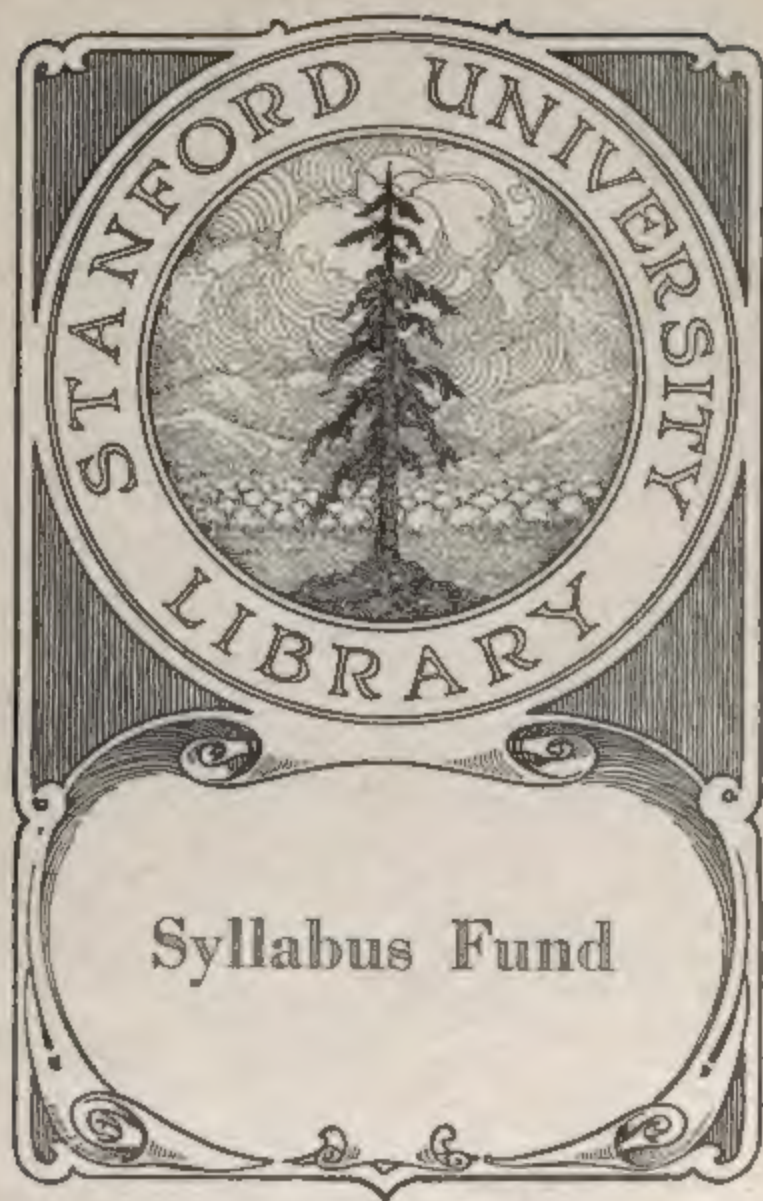
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ΕΥΡΙΠΙΔΟΥ ΑΝΔΡΟΜΑΧΗ  
THE ANDROMACHE OF  
EURIPIDES

**UNIFORM WITH THIS VOLUME**  
**SELECTIONS FROM THUCYDIDES**  
**BOOK VI**

**EDITED BY PERCY URE, B.A.**

**Assistant Lecturer in Greek, University College, Cardiff**

**WITH INTRODUCTION, NOTES AND VOCABULARY**  
**A SUITABLE READING-BOOK FOR BEGINNERS IN GREEK**

*ΕΥΡΙΠΙΔΟΥ ΑΝΔΡΟΜΑΧΗ*  
THE "ANDROMACHE" OF  
EURIPIDES  
=

EDITED, WITH INTRODUCTION, NOTES,  
VOCABULARY, AND APPENDIX,

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1906

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## PREFACE

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THIS edition of the *Andromache* has been written with a view to the requirements of the higher forms in schools and of younger pass-students at the Universities. In attempting to meet the wants of such readers, I have frequently felt it necessary to explain at some length points of idiom or of allusion which are too often either left entirely unelucidated, or explained in notes which are, if possible, more unintelligible to the beginner than the text which they claim to expound. I have in particular refrained from the vicious method of directing the student to "see" textbooks to which he has no easy access, or to "compare" parallel passages in plays of which he has never heard, referred to by abbreviations which he cannot understand. As a rule, in cases of this kind, I have attempted to explain a passage by another in the same play, and whenever it seemed advisable to refer to passages outside the *Andromache*, I have given the words alluded to in full, with a translation. This method, I

imagine, does not conduce to laziness in the beginner, who finds plenty to do in comprehending the play, but tends rather to give him confidence in his notes, and so to wean him from relying weakly upon "cribs" for help in difficult places.

The scope of the commentary has been defined by two considerations.

First, I have endeavoured to explain the play, and secondly to make it for the beginner once more a living thing. It is of no use whatever to read the best literature ever produced if such study does not enter into some definite relationship with one's own life; if it appeals to us merely as being "ancient" we may as well keep the book closed. I have therefore tried, to a greater extent than seems customary in editions of this elementary nature, to interpret the teaching of Euripides as well as to explain his words.

The text is in the main that of Paley, but I have used with much profit the critical editions of Mr. Murray and of Dr. Wecklein. In writing those sections of the Introduction which treat of the history of Greek tragedy and of the production of plays at Athens, I have had before me Professor Mahaffy's *History of Greek Literature*, Dr. Gow's *Companion to School Classics*, and Donaldson's *Theatre of the Greeks*.

For the grave difficulties connected with the plot I have found very great help in Dr. Verrall's recently-published *Essays on Four Plays of Euripides*. While writing the notes I have constantly consulted Mr. Hyslop's useful edition of the play (published by Messrs. Macmillan).

G. N.



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## INTRODUCTION

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### § 1.—How to Begin the Study of a Greek Tragedy.

PROBABLY the first definite impression produced on a student's mind when he begins the study of Greek tragedy is its utter *strangeness*; the characters do not speak as they would in real life, but for the most part in long set speeches, the position of the Chorus is always more or less unreal, and frequently incredible, and almost always the great event of the play happens behind the scenes and is merely reported to the audience by a messenger. These are only the most striking of a great number of features in virtue of which such work seems removed to the greatest possible distance from life. In consequence the modern reader, and especially the English reader, familiar more or less with the amazingly versatile and lively drama of his own literature, is apt to think Greek tragedy sterile and frigid, and to tolerate it merely as containing passages of fine poetry or as exhibiting the perfect idiom of a marvellous language. He will, in short, think it, as a whole, inferior beyond comparison to the Elizabethan drama.

Such an attitude, in the first place thoroughly natural, is, however (if one may dogmatise at all



concerning criticism), fundamentally erroneous. A critic equally familiar, not only with English and Greek tragedy, but also with the spirit of modern and of ancient civilisation and with the widely diverse points of view from which ancient and modern poets have produced their work, might be able to decide finally which of the two literatures is the best. But such a critic has never been born, and from the nature of the case never will be. The depreciation of (*e.g.*) Sophocles in comparison with Shakespeare to which we are naturally so prone arises largely, if not entirely, from the fact that we criticise the ancient from the point of view of the modern; "Sophocles is inferior to Shakespeare" means little more than "Sophocles is not Shakespearean." If one judges Shakespeare from the ancient standpoint, as so many Continental critics have done, one arrives at the equally superficial doctrine of Voltaire, that the Englishman was "a drunken savage," which is only an idiomatic way of saying that Shakespeare is not Sophoclean.

The truth is that the Greek drama produces this half-repulsion in us not because it is inferior to our own, but because it is essentially different. Modern Europe owes such an immense debt to the Greeks that we are constantly in danger of overlooking a fact forgetfulness of which will vitiate half our judgments of their literature—that is, that they are not a purely Western nation. They are half Asiatic; and there is a wide gulf between the Eastern and the Western spirit which a hundred short-sighted and super-

ficial formulae will never adequately bridge. And therefore when an ancient Greek and a modern Englishman essay to deal with the same question we may expect to find the widest and deepest divergences between their methods at every point. Let us take one case out of many in connexion with this matter of the drama. The Englishman and the Greek wish to pourtray life. At once a difference arises. The modern instinctively proceeds to *imitate* life, the ancient to *interpret* it. The former therefore crowds his stage with characters, the latter carefully restricts the number of his, so as to let the underlying ideas shine through with as little interference from adventitious circumstances as he can possibly admit. Here at once we have an explanation of a leading cause of the apparent frigidity which Greek tragedy so frequently shows.

But this inevitable difference is increased by the circumstances under which the Greek drama came into being and by the part which it at all times played in Greek life. In particular, its religious origin necessitated the Chorus, and the disputatious nature of the Athenian people was reproduced in the long quasi-legal speeches which bulk so largely in Euripides. Again, such plays were produced in the presence of an enormous audience, composed of all ranks and classes of society,—a circumstance which necessitated a simple subject and a broad, clear, treatment, with little complicated action before the audience.

Moreover, it is too frequently forgotten that what we now possess is merely the “book” or

libretto. However important a person may have been to the plot, however much a gesture or other appeal to the *eye* may have contributed to the effectiveness and success of a drama, if it happens that no actual word is said about the person or the thing by one of the speakers, then we are left in utter ignorance about them. Frequently, it is true, the speeches betray the presence of characters who do not speak; this is often the case with attendants, etc. (cp. *Andromache* ll. 425-6, 551). But it is certain that through having no surviving stage-directions and other helps to the visualization of the action, we lose a considerable part of the interest which a play must have yielded to the spectators.

The following sections are devoted largely to describing in detail the various circumstances alluded to above, which determined the method of presentment.

## § 2.—History of Greek Tragedy in Outline.

The germ of Greek tragedy is to be found in the early performances celebrated among the Dorian Greeks in honour of Dionysus, the god of wine. These performances were enacted by a Chorus who danced round the altar of the god and sang hymns in his praise. This altar (*θυμέλη*) in later days stood in the centre of the *ὀρχήστρα* in the theatre of Dionysus, and the Chorus always bore an important part even in the most highly developed form of tragedy, while the original Dorian dialect survived,

though in an attenuated and conventional form, even in the Attic Drama. The first important step was the introduction of narrative declamation. In order to vary the hitherto unbroken lyrics sung by the Chorus one person at intervals mounted the altar, and, using it as a kind of platform, recited in trochaic metre (less varied than the lyric metres and therefore more suitable for the purpose) some story about the numerous adventures of Dionysus. This part was apparently taken by the leader of the Chorus.

Drama proper, or at any rate dramatic dialogue, came into being with the innovation attributed to *Thespis* (born about 580 B.C.), who introduced *one actor*. Instead of a monologue or detached declamation by one person, the actor *conversed* with the leader of the Chorus (as Orestes and Peleus do in the *Andromache*). By assuming various disguises this one actor could of course represent several characters.

At some time in the early days of the drama the rhythm in which the actor recited was changed from trochaics (- ~) to iambics (~ -; see § 7), probably when the monologue gave place to the dialogue, for the iambic metre is most like the rhythm of everyday speech.

The most famous predecessor of Aeschylus was *Phrynichus*, who "flourished" from about B.C. 511—476. Aristophanes mentions him several times with high praise, and two of his plays, the *Phoenissae* and the *Taking of Miletus*, became very famous; but only a few fragments of his are now extant. *Phrynichus* is said to have



been the first to introduce female characters (always however taken by men).

It was during the ascendancy of this master that a wooden theatre was erected at Athens, and one of stone was commenced (though not finished till long after). In the theatre writers exhibited their tragedies in competition for prizes. This is a clear indication of the increasing popularity of the drama, and as the titles of the two plays above mentioned show, the subjects of the plays were no longer taken exclusively from stories about Dionysus. Still, as a general rule, the themes were provided by the legends of gods and heroes.

The first writer of whose tragedies a considerable portion has survived is *Aeschylus* (525—456 B.C.). Seven of his plays are extant—*Supplikes*, *Persae*, *Seven against Thebes*, *Prometheus Vincetus*, *Agamemnon*, *Choephoroi*, and *Eumenides* (this is probably the chronological order). Of these the *Agamemnon* is universally regarded as being the finest of Aeschylus' works, and one of the most splendid masterpieces in the whole of dramatic literature. Aeschylus has been often compared, for his lofty but austere genius and for his deeply religious spirit, to the Hebrew prophets. He is the great champion of the old orthodox religion, to which he strove to give a moral sublimity and fulness of meaning which hardly belonged to it.

On the technical side Aeschylus made an enormous advance by introducing a *second actor*. In this way the dramatic part of the performance

became independent of the Chorus, the importance of which gradually dwindled (see below).

In the time of Aeschylus arose the custom of competition by *trilogies*, or series of three plays. Originally the whole trilogy represented one great series of events, each play being more or less complete in itself, but forming an organic whole with the other two. These were followed by a satyric play, which treated the same topic in a comic vein, and the four were called a tetralogy. The only extant trilogy is the *Oresteia* of Aeschylus, consisting of *Agamemnon*, *Choephoroi*, and *Eumenides*, the first of which tells the story of the murder of Agamemnon by his wife Clytaemestra, the second the way in which Orestes avenged his father, and the third the manner of his purification from the guilt of matricide. This is the only complete trilogy which we now possess, but a good number (not all—see below) of extant tragedies formed originally parts of trilogies: *e.g.* the *Medea* and the *Bacchae* of Euripides.

Only one *Satyric* play survives—the *Cyclops* of Euripides. This form of drama must be distinguished from comedy and from satire. With the latter it has no connexion at all; the similarity of names is purely accidental. The differences between the satyric drama and the comic drama are: (i) the former treats heroic subjects, like tragedy, while comedy took its topics usually from everyday life; (ii) the characters of a satyric play were largely heroic, though the Chorus was always composed of Satyrs, the

followers of Dionysus, whence the name; (iii) the iambic metre of the satyric play is tragic, that of comedy very broken and loose.

A younger contemporary of Aeschylus was Sophocles (495—405 B.C.), in whom Greek tragedy reached perfection. He and Shakespeare are usually regarded as the two greatest tragic writers of Europe. Matthew Arnold's lines are well known:

Be his

My special thanks, whose even-balanced soul,  
From first youth tested up to extreme old age,  
Business could not make dull, nor passion wild;  
Who saw life steadily and saw it whole,  
The mellow glory of the Attic stage,  
Singer of sweet Colonus, and its child.

Seven plays of his have come down to us—*Oedipus Tyrannus*, *Oedipus Coloneus*, *Antigone*, *Philoctetes*, *Electra*, *Ajax*, and *Trachiniae*. The last three of these are sometimes considered comparatively inferior, but the others are masterpieces, and the *Oedipus Tyrannus* stands together with the *Agamemnon* on the very highest plane of dramatic achievement. Sophocles rises above contemporary questions and religious difficulties, producing in a clear atmosphere of perfect artistic beauty work which is "for all time."

Sophocles introduced a *third actor*, and Aeschylus, his elder contemporary, availed himself of the change in the *Oresteia*. A *fourth actor* was scarcely ever required (see below, § 3).

During the long lifetime of Sophocles it gradually became the custom to produce tetralogies the separate plays of which had no

special connexion with one another. Thus the *Iphigeneia at Aulis* and the *Bacchae*, which are utterly dissimilar in subject and in treatment, formed with the *Alcmaeon at Corinth* (now lost) a single trilogy.

Euripides (480—406 B.C.) is the youngest of the great trio. In his own day he was less generally popular than his two famous rivals, but his posthumous fame for centuries utterly eclipsed theirs. It is to this enormous popularity that we owe the preservation of so many of his plays, nineteen in all. These are (in alphabetical order) *Alcestis*, *Andromache*, *Bacchae*, *Cyclops*, *Electra*, *Hecuba*, *Helena*, *Heracleidae*, *Hercules Furens*, *Hippolytus*, *Ion*, *Iphigeneia at Aulis*, *Iphigeneia in Tauris*, *Medea*, *Orestes*, *Phoenissae*, *Rhesus* (the authenticity of this play is, however, doubtful), *Supplikes*, and *Troades*. The best of these are *Alcestis*, *Bacchae*, *Hippolytus*, *Ion*, the two *Iphigeneia* plays, and *Medea*.

Euripides' life was spent during a period of great unrest—religious, intellectual, and political—and the multiform questionings of the time are mirrored in his fascinating but perplexing work. His position in relation to religion and some other matters will be briefly handled later (§ 10); at present his place in the development of tragedy as a form of art must be discussed.

All the pressing topics of the day find a place in his works, and thus it was inevitable that his drama should be less ethereal and (at any rate apparently) more commonplace than that of either Aeschylus or Sophocles. Hence his



*rhythm* is less stately, his *diction* as a rule less distinguished and more colloquial; and though, at the bidding of an almost universally accepted convention, he still selects his *subjects* from heroic legend, his treatment of those subjects is the reverse of heroic. He views the old stories in the light of everyday notions. The old grandeur of the myths is usually absent, partly because he wishes his characters to appear as they would in the Athens of his own day, partly because he makes them vehicles of his own opinions in contemporary matters. The result, as a rule, is a distinct lightening of the whole tone of tragedy in his hands. The old framework remains—the Chorus, the catastrophe, and the deaths—but the spirit is frequently that of the graver sort of comedy found in *Menander* and in such plays as *The Merchant of Venice* and *As You Like It*.

It is an important feature of Euripides' art that his Choric songs are much less important to the development of his plots than they are with his predecessors. They are often but loosely connected with the topics of the play, and could frequently be omitted without injuring it as drama. In both Sophocles and Euripides the odes are short and less elaborate than in Aeschylus. This is natural, since the latter was nearer to the time when dramatic dialogue only occurred at intervals in a lyric performance (see above).

The most famous successor of Euripides was his friend Agathon (447—400 B.C.), an elegant

and talented poet, of whose works only fragments survive. He is chiefly remarkable for a play called either *The Flower* (*ἄνθος*) or *Antheus* (*Ἀνθεύς*), the subject of which was not taken from the usual sources; both plot and character were inventions of his own.

Though strictly speaking he is a comic poet, **Menander** (342—290 B.C.) deserves mention here. He was the greatest master of the *new comedy*, which departed entirely from the traditions of **Aristophanes** and the other poets of the old comedy. Only fragments of his works remain, but his reputation in antiquity stood very high. He depicted the life of his own day in a light, witty style, and was fond of apt but perhaps somewhat superficial moralising. His characters were types. Thus it will be seen that he is really a successor of **Euripides**. Tragedy had gradually lost its majesty, and comedy its scurrility and broadness; each became a more or less pedestrian commentary on contemporary manners.

### § 3.—Tragic Performances at Athens in the Time of Euripides.

As has been said above (§ 2), tragedy arose from religious ceremonial, and this religious aspect is to be seen in many characteristics of the representation of plays in Euripides' day. The *occasion* of the performances was the time of the festivals of **Dionysus** (or **Bacchus**). Four of these festivals occurred every year, and during two, the **Lenaea** (January), and the **Greater**

Dionysia (March), tragedies were presented in the city; the latter were much the more important, and the tragic performances lasted for three days.

A poet who wished to exhibit his tragedies on this great national occasion had to apply to the head archon, who, from the (often large) number of applicants, selected three, to whom he was said *χορὸν δίδοναι* ("to assign a Chorus"). Most of the expense was borne by a *choregus*, a rich man selected to pay, as a duty to the State, the charges for training the Chorus and for their costumes. The Chorus engrossed the bulk of the preparation and expense, and the poet in producing his play was said *χορὸν διδάσκειν*. (For further remarks on the Chorus see below, § 4)

The three actors were called *πρωταγωνιστής*, *δευτεραγωνιστής*, and *τριταγωνιστής* respectively. Between them they took all the characters of the piece, the action of which practically never demanded the simultaneous presence on the scene of more than three persons. The *πρωταγωνιστής* was the leading actor, and was a person of great consideration. He took the chief part and perhaps one or two of the least important parts, whereas the other two, and particularly the *τριταγωνιστής*, often had to enact four or five characters. Kings were regularly represented by the third actor. Occasionally a fourth actor was required, but only for a very small part of the play. The part was usually that of a child, and was called a *παραχορήγημα*. Instances of

this are to be found in the *Alcestis* (Eumelus) and the *Andromache* (Molottus). There was no limit to the number of mutes (*κωφὰ πρόσωπα*).

The Theatre itself was usually of vast size, and was open to the sky; that at Athens would seat 30,000 spectators. The auditorium was shaped like a horseshoe, along the open end of which ran the *λογεῖον*, or place where the actors performed. Whether there was an actual stage or not is still a matter of dispute; there is a good deal of evidence on both sides. Forming a background to the *λογεῖον* was the *σκηνή*, which was a wall with "practicable" doors decorated to represent some scene (commonly the façade of a palace). Between the *λογεῖον* and the front seats of the auditorium was a semicircular space called the *ὄρχήστρα*, or dancing-place of the Chorus. In the centre of this stood the *θυμέλη*, or altar of Dionysus.

It is clear at once that the methods of acting in vogue in modern theatres would be quite unsuitable for such an enormous building. Slight gestures and subtle changes of expression would be lost upon the greater part of the audience. Accordingly, every effort was used to make the action perfectly simple, clear, visible and audible, and this aim necessitated a very artificial equipment of the actors. Their figures were made to look as bulky as possible, by the use of (i) buskins (*κόθορνοι*), which were great boots with exceedingly thick soles; (ii) huge wigs; (iii) padding of the body; and (iv) heavy flowing robes. They also wore great masks

(*πρόσωπα*). In order to increase the volume of their voices, these masks were fitted with mouth-pieces. As a result the actors became very unwieldy, and this is probably a main reason why so little excited action was represented. If deaths on the "stage" were acted, it was generally in cases where a person at the point of death was carried out before the audience (*e.g.* Alcestis and Hippolytus). The suicide of Ajax is a distinct exception. These mechanical difficulties gave rise to the *Messengers* so frequent in Greek tragedy. The physical catastrophe of the play occurred behind the scenes, and some eye-witness rushed out to tell the news. Long *ρήσεις*, or speeches, of this sort are exceedingly common, and Euripides in particular brought them to a high pitch of perfection.

The **Scenery** was simple. The background, being a real wall, could not be changed. (See, however, the description of the *ἐκκύκλημα*). At the sides of the *λογεῖον* stood *περίακτοι*, which were three-sided columns on pivots. Each side had a different view painted upon it, and a change of scene could be partially represented by turning round the *περίακτοι*.

**Stage-effects** were produced in a primitive fashion. (i) The *ἐκκύκλημα* was used to show the inside of a palace. It seems to have been a little subsidiary stage fixed to the inside of the *σκηνή*, part of which was movable and swung round, so as to present the *ἐκκύκλημα* to the view of the audience. Upon this little stage actors supposed to be inside the house arranged



themselves, and were then swung out for a few moments, after which the ἐκκύκλημα went back into position. This device is used in the *Agamemnon* to show the corpses of Agamemnon and Cassandra, who have been killed inside the house. (ii) The θειολογείον was a small platform pushed forward from the upper part of the σκηνή. This, as the name shows, was used by actors who represented gods supposed to hover over the heads of the other personages. (Hence the expression *deus ex machina*.) This device is often brought into play—e.g. in the *Philoctetes* and *Helena*. (iii) The αιώρημα was a machine for raising actors into the air (as Medea at the close of the *Medea*), or lowering them down to the λογείον (as, perhaps, Thetis in the *Andromache*). (iv) χαρώνιοι κλίμακες or "Charon's steps" were ladders by which ghosts (as Darius in the *Persae*) rose to the level of the "stage." (v) The βροντείον was an arrangement of stones and a sheet of metal for imitating thunder.

The *delivery* of the poet's words varied according to the nature of the composition. Iambics were *declaimed* or recited in a way similar to that of everyday speech, but in a slower, more dignified, and of course much louder tone. A fine voice was the first qualification demanded of an actor. (Occasionally too the actor sang a monody, as in *Andr.* 103–116, or joined in with the Chorus in a *commos*, as in *Andr.* 1173–99.) Anapaests and trochaics were sung in recitative, accompanied by a flute-player. The lyrics were sung.

The award was made by a committee of judges selected by lot, who awarded a first, second, and third prize. Thus each poet who competed won a prize, but to miss the first was regarded as defeat. The choragus of the winning Chorus received a tripod, which he consecrated in memory of his success, and the poet an ivy wreath. Both poet and actors were also paid by the State. Euripides, though he wrote for the stage for fifty years, only won five first prizes, as against twenty gained by Sophocles.

#### § 4.—The Chorus.

It will be remembered (§ 2) that the celebrations which gave birth to tragedy consisted originally of choric performances (that is, songs and dancing), to the exclusion of all else. When dialogue had been introduced, the importance of the Chorus gradually waned as that of the dramatic element increased. This change can be traced clearly in the works of the three masters. In Aeschylus, not only are the choric songs much longer than in Sophocles and Euripides, but also the Chorus has the deepest interest in the action of the play—sometimes, indeed, bearing the chief part, as in the *Eumenides*. In Sophocles the lyrics are much less lengthy and less important to the development of the drama, but the Chorus are still intimately connected with the chief characters. But in Euripides not only are these songs much less lengthy than those of Aeschylus and less profound than those

of either of his two rivals, but also the persons comprising the Chorus have frequently the very slightest connexion with the characters. For instance, in the *Iphigeneia at Aulis* the Chorus is composed of maidens of Chalcis who have heard of the presence of the Greek fleet and have come to see what is going on. Moreover, their songs tend to become mere musical interludes which have little relation to the action.

The tragic Chorus in the time of Sophocles and Euripides consisted of fifteen men, the leader of which was called the *κορυφαῖος*. He alone delivered the iambics which were assigned to the Chorus, unless different parts were definitely allotted to each person, as in a passage of the *Agamemnon*. The singing was accompanied by an *αὐλητής*, or pipe-player. While delivering an ode the Chorus danced to the music. This dance was, as a rule, stately and restrained, and accompanied by slow and expressive gestures. Odes were divided into *strophe* and *antistrophe* (*στροφή* and *ἀντιστροφή*, "turn" and "counter-turn"), which corresponded very closely in rhythm. While singing the strophe the performers danced from left to right across the orchestra, and reversed their motions for the antistrophe. Each song, therefore, was divided into an equal number of strophæ and antistrophæ. Occasionally an *epode* (*ἐπώδός*) was added as a sort of pendant at the end of a chorus. Sometimes, but less often, there was a *mesode* (*μεσώδός*), occurring between two pairs of strophe and antistrophe. Both the epode and



the mesode were usually of different rhythm from the antistrophe which they followed; both were sung by the Chorus while standing at the *θυμέλη*.

The time supposed to elapse between any two episodes is frequently far longer than the interval required for the singing of the Chorus. Days, months, or even years, may be supposed to intervene, according as the plot demands.

The Chorus in Euripides is a *typical spectator* of the action, neither more nor less intelligent in its sympathies and judgments than the average Athenian in the auditorium. Its chief business is, of course, to perform at the end of each stage in the action an ode in which it comments on the events which have passed and speculates as to the result. Besides this, the Coryphaeus, as representative of his colleagues, occasionally joins in the spoken dialogue. This regularly happens when there is an altercation on the "stage"; when one character has finished a speech the Chorus intervene before his opponent can reply, offering two or three lines of commonplace advice or warning. Sometimes there is a short iambic dialogue between an actor and the leader of the Chorus; sometimes an actor joins in a *κομμός* with the singers. Again, as a general rule, the Chorus closes the play with a few anapaests. Both these and the iambics in which the Coryphaeus intervenes between two actors are never of any special interest, and it is quite likely that the latter merely served the purpose of filling in the time

during which the audience were applauding a set speech, so that the opening of the next declamation should not be lost, as it so often is in the modern theatre.

§ 5.—Divisions of a Tragedy.

(i) Πρόλογος. This name (lit. "fore-speech," the original of our word "prologue") is applied by Aristotle to that part of the play which precedes the first complete utterance of the Chorus—that is, everything, whatever its nature, which comes before the first ode sung by them. From this definition it at once becomes clear that the πρόλογος included a great deal more than is implied by our expression "prologue." It could be applied to an explanatory soliloquy alone (*e.g.* in the Euripidean *Suppliants* and the *Bacchae*), to a soliloquy which passes into a duologue (very common in Euripides, *e.g.* in *Alcestis*, *Troades*, *Helena*), to a general discussion (*e.g.* in *Oedipus Tyrannus*). Thus the name was originally no sort of definition, but was a short term for anything preceding the first "Chorus." The modern definite use of the word "prologue" is due largely to Euripides. In his day the art of tragic composition had become very popular, and the old myths had been ransacked for plots. It was by no means so easy to find fresh ground as it had been in the early years of Aeschylus, and so writers like Euripides, who aimed at novelty, were forced to go farther afield. He would often select some legend not well known, or some less popular form of a

famous legend, and in consequence was obliged to put his audience *au fait* with the theme of his drama at the outset. It is because of this that we so often find his plays opening with a soliloquy in which the actor tells the hearers as much as it is necessary for them to know. This simple device became increasingly popular, and in time the prologue became a definite and recognised "introduction" to the play.

Obviously, from the definition of the *πρόλογος*, a tragedy might not have one at all. Thus the *Suppliques* of Aeschylus begins with the *πάροδος*.

(ii) *Πάροδος*. This Aristotle defines as *ἡ πρώτη λέξις ὅλη χοροῦ*, "the first complete utterance of the Chorus." For the divisions of this and the other odes see above (§ 4).

(iii) *Ἐπεισόδιον*. "An episode is a complete part of a tragedy falling between complete songs of the Chorus," says Aristotle. It corresponds to our "act." The name is derived from *ἐπείσειμι*, and means "intervention" or "interruption"—a reminiscence of the time when the dialogue was merely a break in the lyrical performance.

(iv) *Στάσιμον*. The stasimon is an ode sung by the whole Chorus after it has taken up its *stand* (whence the name) round the *θυμέλη*. The stasimon differs from the *parodos* in that the latter may contain anapaests and trochees; the former may not.

There are several *ἐπεισόδια* in a play, generally three, each followed by a *στάσιμον*.

(v) *Ἐξοδος*: "the entire portion of a tragedy

not followed by a song of the Chorus," according to Aristotle. (This definition shows, by the way, that anapaests were not sung, for anapaests by the Chorus close nearly every tragedy.)

It will be observed that the *πρόλογος*, three *ἐπεισόδια*, and *ἐξοδος*, together give us five stages of the plot, *i.e.* the five acts which in later times were regarded as proper to a tragedy.

### § 6.—Metre.

The great difference between classical and modern metres is that the former go by *quantity* and the latter by *stress accents*. By quantity is meant the length of time required to pronounce a given syllable. A syllable is "long" if its pronunciation takes a long time, "short" if only a little time is required. Clearly there may be many varieties of length, from very short syllables, like the second of *ἐστί*, to very long ones, like *γλαῦξ*; the first syllable of *πόντος*, for example, would come between these. But for ordinary purposes *only two quantities are recognised*, the "long" (—) and the "short" (∪). One "long" is regarded as the exact equivalent of two "shorts."

In many cases the quantity of a syllable cannot be known by inspection, but some general rules may be given. The following *classes* of syllable are always *long*: (i) diphthongs (*e.g.* *οἶνοῦ*), (ii) contracted syllables (*τιμᾶτε*), (iii) a syllable the vowel of which is essentially long (*λογῶν*, *ἐμῇν*), (iv) a syllable the vowel of

which is followed by a double consonant (φλᾶψ, ταραῖξω, ὄξινης), (v) a syllable at the end of a word which terminates in a consonant and is followed by a word beginning with another consonant (πατρὸς δικην). The following classes of syllable are *short*: (i) syllables containing a vowel essentially short and followed by not more than one consonant (ἔρως, τῶν ἀνδρά), (ii) *a* of the neut. pl. (καλᾶ), (iii) *i* of the dat. sing. (πυρῖ), (iv) as a rule a vowel *immediately* preceding another vowel (δολῖα, Ἀστὺαναξ).

*Note.*—In any system of classical metre, a syllable at the end of a line is regarded as long or short (whatever it may be naturally) according as the metre demands a long or a short syllable. For certain other metrical licenses see end of next §.

### § 7.—The Iambic Metre.

The basis of the iambic metre is the *iambus*, a foot consisting of a short followed by a long (˘ —, e.g. χρὸνῶ), and originally the line consisted of six iambs. Such a line is called a “pure” iambic line. Examples can be found here and there, as in *Andr.* 241:

τῖ δ' οὐ | γυναιξί | ἵ ταντ | ἄ πρωτ | ἄ πατρ | ἄχου;

but a poem made up exclusively of such lines would soon become offensively glib and tedious. In order, therefore, to vary the rhythm and to make it more like ordinary speech, the *spondee*



(-- , τῶν, πείσθῃ) was introduced into the scheme. It was allowed as an alternative for the iambs in the *odd* feet—first, third, and fifth (never in second, fourth, or sixth). A line may have only one, or two, or three spondees—thus line 193,

πείσθεις | ἀπὸθ | ὦ γνησ | ὦν | νυμ φευμ | ἄτων

has three spondees. This type of line is exceedingly common.

Next, in order to vary the line still more, *resolved* feet may be used. A foot is said to be resolved when one of its long syllables is broken up into the two equivalent shorts. Thus the iamb (v -) may be broken up into the *tribrach* (v v v μέγαλᾶ), and the spondee (- -) into either the *dactyl* (- v v σῶματι) or the *anapaest* (v v - βᾶρες), according as we choose to resolve the first or the second syllable. All these are admitted into the line. Most common is the tribrach, which is found in all feet except the sixth, though it is extremely rare in the fifth. The dactyl is never allowed in the fifth foot, and rarely in the first; Euripides often uses it in the third. The anapaest (except in a particular case—see below) is only allowed in the first foot.

For the scansion of the last syllable of the line see § 6 (*note*). It is perhaps best to mark a short syllable in this position with the sign of doubtful quantity (v-).

An anapaest may come in any foot except the last, *if it is contained entirely in a proper*

*name.* This license is very natural, because some names are indispensable and yet cannot be made to scan by the ordinary rules. Thus line 5 is scanned

ζῆλῶτ | ὅς ἐν | γὰρ τῷ | πρὶν Ἀνδρ | ὁμᾶχῇ | χρόνῳ

A feature which adds greatly to the music of the line is the *Caesura* (*caesura*, "a cutting"), or break between words in the middle of a foot, which occurs when a word extends from one foot into the next and ends in the middle of it. (Thus in l. 52, διδῶσ | ἰ μᾶν | ἄς, there is a caesura between the two words.) If the word-ending coincided too often with the foot-ending the result would be intolerably flat and tedious. The rule, therefore, is that each line *must* have a caesura in either the third or the fourth foot. It may, of course, have others as well, as in the example just quoted. Thus in l. 1,

Ἀσιᾶτ | ἰδὼς | γῆς || σχῆμ | ᾶ || Θῆβ | αἰᾶ | παλῖς,

there is a caesura in both the third and the fourth foot. In the next three lines there is a caesura in the third only. In the case of resolved feet the caesura must occur between the first and second syllable of the three.

The rule of the *final cretic* should also be mentioned: if there is a caesura in the fifth foot, that foot must be an iambus (as in ll. 10, 45, etc.). The rule derives its name from the fact that the caesura in question is of course followed by - υ - (εὐμένῃ, Ἐκτόρᾳ), which is sometimes called a cretic.

A complete scheme of the tragic iambic line is added to summarize the foregoing rules—

1	2	3	4	5	6
υ -	υ -	υ -	υ -	υ -	υ -
- -	- -	- -	- -	- -	- -
υ υ υ	[υ υ -]	υ υ υ	[υ υ -]	υ υ υ	
- υ υ		- υ υ		- υ υ	
υ υ -		[υ υ -]		[υ υ -]	

*Licenses.*—Few licenses in scansion are found. *Synizesis* (συνίξεις, "collapse") is the running two syllables together to count as one long syllable, *e.g.* the last two syllables of τευχεων in l. 167. It also occurs in l. 14:

τῶ νῆσ | ἰωτ | ῆ Νεοπτ | ὀλεμῶ | δορός | γέρας.

Sometimes a vowel ending a word is lengthened before two consonants at the commencement of the next word, which as a rule leave it short; *e.g.* in l. 440 (δε κτενῶ).

### § 8.—The Anapaestic Metre.

Anapaests occur (i) frequently in the Parodos, (ii) in dialogue between actors or between an actor and the Chorus, when the action or the feelings are too excited for the ordinary iambic, and yet not sufficiently agitated for lyrics, (iii) in the course of an episode when the appearance or departure of a character is saluted by the Chorus, (iv) as a wind-up to the play.

They are written in the *anapaestic dimeter* (four-foot measure, a μέτρον being a unit of two feet, whence the iambic metre is often called



the iambic *trimeter*). Each line theoretically consists of four anapaests, *e.g.* *Persae*, 538:

κατέρεικ | ὀμέναι | διαμύ | δαλέοις.

But such cases are very uncommon. As was pointed out above (§ 6), both the spondee and the dactyl are the equivalents of the anapaest, and either of the two can be substituted for it in any of the four feet. In particular the spondee is very common, being found almost as frequently as the dactyl itself. An "anapaestic" line which is entirely spondaic is commoner than one consisting wholly of anapaests, *e.g.* *Prometheus* 1076:

μη δητ', | αὐταὶ δ' | ὑμᾶς | αὐτὰς.

But the customary type of line exhibits a combination of the two, with now and then a dactyl, *e.g.* *Andr.* 495, 1285:

τῷδε σύγκρ | ατόν | ζευγός | προ δομῶν,

καὶ τὰ δοκ | ἤθεντ | οὐκ ἐτέλ | εσθῆ.

Occasionally a two-foot line is found (*e.g.* *Andr.* 500).

At the end of every system of anapaests; and also at intervals in the course of a long piece, a line is *catalectic* (καταληκτικός, "stopping short"), *i.e.* in place of the last foot there is only one long syllable, *e.g.* *Andr.* 501:

αὐδ αὐτ | ἴος ὦν | βασιλευσ | ῶ.

For the quantity of the last syllable of the line see § 6, *note*. This variety is useful as

varying the rhythm and causing a distinct pause now and then, as is the case with the half-feet of the dactylic pentameter.

### § 9.—Life of Euripides.

Little is known for certain of the details of Euripides' life; but various stories about him grew up even before his death, and were industriously circulated afterwards. He was born in 480 B.C., the year of the victory of Salamis, and, according to later report, on the very day of that memorable conflict. From the fact that the poet was probably of easy means, it is likely that his parents belonged to the middle classes, but Aristophanes repeats *ad nauseam* and with infinite variety of allusion the story that his mother was a hawker of vegetables. It is said that in his youth his father had him trained as an athlete, but that he gave up the life in disgust; there are many allusions in his writings to the conceit and stupidity of the average athlete. He then turned, we are told, to painting, and pictures attributed to him were to be seen at Megara. But whether these accounts are true or not, it is certain that he became in time an enthusiastic student of *philosophy*. Not only are his works full of references to that study (then rapidly advancing in importance), but the whole bent of his mind as shown to the reader is clearly towards deep speculation on the gravest questions of human life. He was well known as a student, and was the first man in Athens to collect a library.

Though personally he took no definite part in public affairs, for he had little sympathy with the democratic constitution of his country and small confidence in its leading men, he was deeply interested in national affairs and in the well-being of his fellow-citizens. This is clear from the frequent, though veiled, references which he makes to contemporary politics. He seems, however, to have led a secluded life, and we are told that he fitted up a cave on the island of Salamis as a study, and wrote much of his poetry looking out upon the sea, from which he drew many of his most striking metaphors.

His first play (the *Peliades*) was produced when he was twenty-five years of age, and he continued writing for the stage for fifty years. His genius easily won for him a commanding position among contemporary poets, but his views were so far in advance of his generation, and his criticisms of people and institutions so searching and fearless, that he won but few technical distinctions. Though he wrote nearly a hundred tragedies, he only won five first prizes, one of which was awarded after his death. But his work supplied an immense stimulus to the stronger and more elastic minds among his contemporaries, all tingling as they were with energy and speculative audacity. He was bitterly attacked by Athenians of the old school, led by Aristophanes, who continually made Euripides the butt of his brilliant but merciless wit. The *Frogs*, one of the very best of his comedies, is an elaborate onslaught upon

Euripides, who was then lately dead. At the close of his life the poet retired to the court of Archelaus, king of Macedonia, who treated him with great honour. It was then that he wrote two of the finest of his extant plays, the *Iphigeneia at Aulis* and the *Bacchae*, the latter of which is quite unlike his other work, and perhaps the noblest tragedy which ever came from his pen. These two works formed part of one trilogy (see § 2), and were produced at Athens after his death, gaining the first prize. He died in 406 B.C. There is a charming story that Sophocles showed great sorrow at his death, and on the occasion of the next exhibition of tragedies caused his Chorus to appear in mourning garb instead of the customary robes and wreaths.

§ 10. --Characteristics of Euripides.

Like many other great poets, Euripides was a problem to the bulk of his contemporaries, but the diversity of opinion as to his merits and true position lasted for a far longer period than in any other case, and has, indeed, survived till the present time. The causes which made him a puzzle in his own day are not far to seek, for they were inherent in the peculiar state of society at the time. Athens was passing through a period of transition. The mighty days of Marathon and Salamis were falling into the background, and the inspiration which they afforded was no longer all-sufficient for the generation which had now arisen. In every

department of life new questions were pressing for solutions which the spirit of earlier days, of Aristides and Aeschylus, were not adequate to supply. In Euripides we find the picture of this new age, the age of the Peloponnesian war, with its atmosphere of universal unrest, and its questionings about the very foundations of politics, society, and religion.

It was inevitable that the man who stood forward as the exponent of this new development of the national life, and who claimed to give some satisfactory answer to the problems of which his countrymen were just becoming conscious, should meet with an equivocal reception. The "men of Marathon," to whom the Persian wars were the climax of Athenian history, looked upon the new poet as a flippant upstart and a leader in the growing decadence which they deplored; while the younger citizens regarded him as a leader in thought far superior to his predecessors in the drama, because of the fearless questioning spirit in which he insisted on revising all notions however fundamental, all conventions however universal, and all religious systems however august.

A talented modern writer,<sup>1</sup> in discussing the spirit of our own time (which in many ways resembles that of Euripides), has put the matter with incisive truth: "There is no more remarkable psychological element in history than the way in which a period can suddenly become unintelligible. To the early Victorian period

<sup>1</sup> Mr. G. K. Chesterton, "G. F. Watts," p. 3.



we have in a moment lost the key: the Crystal Palace is the temple of a forgotten creed. The thing always happens sharply: a whisper runs through the salons, Mr. Max Beerbohm waves a wand, and a whole generation of great men and great achievement suddenly looks mildewed and unmeaning." It was this that made Aeschylus so rapidly the poet of the past, while Euripides came to be regarded more and more as the genius of the new age. He appealed to the dawning spirit of cosmopolitanism which was superseding the narrow old system of tiny states with clashing policies, the spirit which at a later time was fostered by *pax Romana*, and found its full expression in Plutarch. And so, though he was in advance of his own day, his fame during the centuries which followed his death quite eclipsed that of Aeschylus and Sophocles. Paley points out that there are in ancient literature more quotations from the *Orestes* alone than from all the plays of the other two tragedians put together.

Difficult as Euripides is to understand, one fundamental fact will carry us far. He had a new view of life, but had to work with stereotyped materials. Therefore, at every point we find him more or less chafing at the conditions under which he had to write, and if he produced work which is really great, that is because his genius was powerful enough to infuse even into antiquated and apparently barren materials enough of his own spirit to reconcile the demands of convention and the claims of reawakened

thought. But this reconciliation is never quite complete. Probably it must be agreed that Euripides did not create poetry of the very highest order, and that because of the inevitable toll which even he was forced to pay to tradition. The new wine was poured into old bottles, and though the wine at any rate was not marred, its strength and flavour suffered to a very real degree.

In the first place he introduced some change even into the technique of tragedy. Aristophanes often laughs at the rags (*ράκη*) of Euripides, who frequently allowed his characters when in misfortune to appear in the garb of beggars. The *Telephus*, the hero of which was a prince disguised in rags, is perhaps the most famous of his lost plays. He is also more fond of merely *sensational* events than his predecessors; the *Orestes* is full of such effects, and in the *Andromache* the sudden and timely appearance of Peleus gives the "thrill" which would win thunders of acclamation from the gallery in our own day, and which cannot have failed of the same success at Athens. Another and sounder method of producing striking tragic positions was the *ἀναγνώρισις* ("recognition"), of which he made great use. By *ἀναγνώρισις* is meant an unexpected turn in the action which arises from the sudden discovery of the identity of one of the characters. A remarkably fine instance of this method occurs in the *Iphigeneia in Tauris*. Loose or "episodic" plots are also a leading characteristic of several of his plays. By



an "episodic" plot is meant one in which each episode is well managed in every way, but of which the several episodes are not well or clearly connected with one another. Examples of such treatment often given are the *Troades*, *Hercules Furens*, and *Andromache*. This, it must be confessed, is a fatal defect in a play, which, like all Greek tragedies (see above, § 1), aimed at unity of action. But it is certain that the charge of "episodic" treatment is in many cases due to an erroneous view of the poet's intention in writing any particular play. In the case of the *Andromache*, for example, its justice may be doubted (see below, §§ 13, 14).

Under the same head should be mentioned his management of the epilogue. Often at the end of his plays some god or goddess appears, to comment on the action which the audience has just witnessed. But very frequently the main object of these speeches from the *θεολογεῖον* is to predict the future of the leading persons of the play. Just as Euripides often uses his prologue to inform the audience of the past adventures of his characters, so he uses the epilogue to give them a glimpse of the future.

His handling of the material prescribed by tradition has been discussed to some extent already (§ 2). He let the light of everyday life in upon the glorified scenes and figures of the myths, so that without departing from the form of the legends he drew entirely new lessons from them. In this way he comes into direct opposition to Aeschylus, and with his usual

clarity of vision he did not fail to notice the fact. Indeed, he takes the startling step of criticising the elder dramatist in a manner at once unmistakeable and grotesque. There is a famous passage in his *Electra* in which he covers the same ground as Aeschylus in the *Choephorae*, and ridicules elaborately the method of ἀναγνώρισις employed by his predecessor. In this way, but more radically because of his "common-sense" attitude towards the myths, he approaches closely to the spirit of later and more refined comedy. But in this connexion it is fitting to quote the remark of Aristotle, that Euripides is the "most tragic of the poets" (τραγικώτατος τῶν ποιητῶν φαίνεται), which probably means that he is the most truthful interpreter of the serious side of human nature and of life.

In his view of the conditions of social life Euripides has much to say that is new. He came forward as the champion of the *obscure and neglected* classes. In particular, *women* invariably received from him the deepest sympathy and a tenderness which is itself truly feminine. Several of his extant plays, and those not the least striking, are devoted entirely to a study of the position of women, their peculiar troubles, their peculiar virtues, their peculiar faults. Deep, however, as was his sympathy with the sex, then suffering under so marked a neglect, Euripides was a great poet; and great men are not unfrequently as terrible to their friends as to their foes. He was too wise not

to see many faults among the noble qualities which he admired, and too true an artist not to pourtray them. This fact, coupled with the pitiless misinterpretation of the comic poets, did much to earn for him the absurdly unfair charge of being a woman-hater. That he felt the highest admiration for women is shown over and over again by such plays as the *Alcestis*, the *Heracleidae*, and the two plays on *Iphigeneia*. His *Medea* and *Andromache* show his skill in depicting a woman who errs under the influence of injustice or of evil training.

That other great silent section of Athenian society, the *slaves*, also share his sympathy. Euripides never loses a chance of reminding his audience that a slave is capable of unselfishness and high thought; his nameless *θεράπαινοι*, *δούλοι*, and *ἄγγελοι* form a noble company of obscure and faithful ones. A third class, so often despised (that of the illegitimate), is frequently praised and championed by him. Hippolytus he calls *νόθον*, *φρονοῦντα γνήσια*, "base-born, but not base of soul," and readers of the *Andromache* will be impressed by Peleus' warm-hearted assertion of the possibilities of moral nobleness in those to whom birth has denied nobility of rank.

His *cosmopolitanism* is but another side of the same characteristic. He is perhaps the first Athenian to realize the possibilities of "barbarians"; his Asiatic *Andromache* completely overshadows the Greek *Hermione*, and the Colchian *Medea* is a far higher type of woman than

the colourless, shallow Creüsa. This interest in the whole of humanity contributed, no doubt, in large part to the later popularity of Euripides among non-Hellenic nations.

The latest speculations of scientific thought also are to be found in Euripides. He clearly took a deep interest in *natural science*; it is said that he was a pupil of the famous philosopher and physicist Anaxagoras. At any rate he makes reference to the celebrated theory which procured Anaxagoras' banishment from Athens—that the sun was a huge mass of fiery earth—and he often quotes the opinions of οἱ σοφοί, meaning “the men of science.” Euripides also shows frequent signs of interest in the teaching of the *Sophists*, or professors of liberal education. His sophistic quibbles and hair-splitting called forth many a gibe from Aristophanes; and a strong leaning towards rhetoric in general can be seen in all his writings. Lastly, his debt to *philosophy* is great. He was called ὁ ἐπὶ σκηνῆς φιλόσοφος, “the philosopher of the stage.” Innumerable instances might be given from his extant plays and fragments to show how deeply seated was his love for philosophical speculation and for moralizing on the deepest interests of humanity. One of his lost plays was called *Μελανίππη ἡ σοφή*, “Melanippe the Philosopher,” and contained a long speech by the heroine in which she expounded elaborate philosophical doctrines.

The most fascinating, and at the same time infinitely the most difficult, problem connected with Euripides has been left till the last—his



attitude towards the orthodox Greek religion; that is, the theology of Zeus, Apollo, Athena, and the other deities on which we find writers like Homer, Herodotus, Aeschylus, Pindar, and Sophocles in more or less satisfactory agreement. It is quite certain that Euripides gave himself up to a thorough-going and most damaging criticism of the current myths; so much has never been doubted. The *Ion*, for instance, is a terribly destructive indictment of the Delphic system, and the *Bellerophon* contained statements which were regarded as "flat blasphemy." But whether such an attitude must be held to imply that the poet was irreconcilably opposed to the worship which for the bulk of men rested upon the legends which he attacked, whether he did not after all, while rejecting the immoral and self-contradictory elements in the myths, find it still possible to put faith in the gods of an earlier generation, has been the subject of prolonged and still unsettled controversy. The difficulty may be briefly stated thus: there is much *prima-facie* evidence both for the theory that the poet was a thorough-going rationalist, who believed that Apollo was the merest figment, and also for the theory that he did indeed fully believe in the whole Pantheon, though objecting to misleading stories about the gods. Support for both views may be found within the limits of one play, and the great obstacle in the way of any final solution of the question is the fact that neither sort of evidence can, it would seem, be logically excluded. In the *Andromache*, for

instance, it might be held that the account of the death of Neoptolemus is such as to imply that Apollo is nothing but a sham. But if this is the conclusion, what are we to make of the fact that a goddess actually appears before the eyes of the audience at the end of the play? After all that has been thought and written on the subject, it cannot be said that any entirely convincing theory has been brought forward. Still the solution lately propounded by Dr. Verrall must be regarded as a great advance on any earlier position. He believes that Euripides was a thorough-going rationalist, who, forced by tradition to write on the sacred legends, composed his tragedies on the assumption that the gods did not exist, and that, therefore, the "theological" parts of his work are a *reductio ad absurdum*: that is to say, the parts which relate to the gods are so written as to be palpably false. In particular, Dr. Verrall insists that the prologue and epilogues, to which the traditional theology is in Euripides almost entirely confined, are transparent fictions, loosely tacked on to the real drama to fit it for presentation in the public theatre and to save the poet from prosecution on the score of impiety.

It is true that, while this theory settles many questions, it raises others of its own, but it must probably be regarded as the most satisfactory suggestion yet advanced. Dr. Verrall's theory of the *Andromache* will be outlined in § 13.



§ 11.—The Events which led up to the action depicted in the “*Andromache*.”

The incidents of the present play form a sort of partial sequel to the great story of the Trojan War. This world-famous conflict gave rise to a large number of stories, many of which are as well known to modern Europe as the history of Napoleon, but though the details of the legendary narrative are almost endless, the main thread of the tale can be given in few words.

Zeus wished to wed the sea-nymph *Thetis*, but was told that she was destined to bear a son greater than his father. Fearing that if he became the father of that son he might lose his throne, he insisted on *Thetis* marrying a mortal, and *Peleus* was chosen as her husband. Because of the importance of this union, the wedding feast was graced by the presence of all the gods and goddesses. Only one, *Eris*, or Discord, was uninvited, as she would have marred the gaiety of the time. In revenge the slighted one stole into the banquet-hall and threw down upon the table a golden apple, bearing the inscription “For the fairest.” Immediately there arose strife among the assembled goddesses. *Hera* (*Juno*), *Aphrodite* (*Venus*), and *Athene* (*Minerva*) each claimed the apple as hers by right. Finding no issue of their quarrel, they asked Zeus to decide, but he would have none of it. Instead of deciding the matter himself, he bade them go to Mount *Ida* in *Asia Minor*, and there

present themselves to a young shepherd, whose task it would be to award the prize of beauty. This shepherd was **Paris**, one of the sons of **Priam**, King of **Troy**. **Hermes** (**Mercurius**) conducted the three rivals to **Mount Ida**, and there the contest, famous as the **Judgment of Paris**, took place. None of the goddesses disdained to offer bribes to their judge; **Hera** promised to make him a great and powerful king if he would give the apple to her, **Athene** offered him wisdom, and **Aphrodite** the loveliest wife on earth. The young man gave the prize to **Aphrodite**.

Some time after he journeyed into **Greece**, and at **Lacedaemon** (**Sparta**) he became the guest of King **Menelaus** and of his wife **Helen**. Under the influence of **Aphrodite** the young queen fell in love with the **Trojan** prince, and, taking advantage of her husband's temporary absence, fled with him back to **Troy**. **Menelaus** on his return gathered a great army from out of the whole of **Greece**. Every chieftain of name led his clansmen to the war, and the whole host was led by **Agamemnon**, a mighty king, lord of **Argos** and brother to **Menelaus**. His wife **Clytaemestra** (not **Clytaemnestra**) was **Helen's** sister. Of the whole **Greek** army the bravest, strongest, and most handsome was **Achilles** of **Phthia**, son of **Peleus**.

Arrived at **Troy**, the **Greeks** proceeded at once to besiege the town. But it was stoutly defended by the citizens, who gathered strong forces of allies from neighbouring states. At the head of their army was **Hector**, eldest son of

Priam, and the bravest of the Trojans. The siege lasted until both Achilles and Hector had been slain, and the son of Achilles, **Neoptolemus**, came from Scyros to help his father's friends. At last, in the tenth year, the town was taken by means of a stratagem of the Greek **Odysseus**. A great wooden horse was made, and a picked body of men was hidden inside it, after which the Trojans were tricked into taking it inside their city. The next night the Greeks stole out, opened the gates of Troy, and let in their comrades. After a brief struggle the town was captured, sacked, and burnt to the ground. Most of the male inhabitants (excepting **Aeneas**, who escaped and founded a new city in Italy) fell in the last battle, and the women, including Hecuba, the wife of Priam, Helen, and **Andromache**, Hector's wife, were taken prisoners. The Greeks then put to sea and sailed home.

Terrible misfortunes fell upon most of the Greek chieftains, either during the voyage or on their return. In particular, Agamemnon on the very day of his arrival at his home was treacherously murdered by his wife Clytaemestra at the instance of her lover Aegisthus. Her daughter Electra, who was faithful to her father, at once secured the safety of his son and heir **Orestes** by sending him away to Phocis, where King Strophius reared him with his own son Pylades, who became the young Argive's bosom friend. When Orestes grew to manhood he was commanded by the oracle of Apollo at Delphi to avenge his father by killing Clytaemestra

and Aegisthus. This he did, but the Furies hunted him from country to country as a punishment for his matricide. At last he was freed by the intervention of Apollo.

Meanwhile Neoptolemus, who as his share of the Trojan spoil had won Andromache, Hector's wife, came home to Phthia and settled there. For a time his domestic affairs were tranquil, and Andromache bore him a son, Molottus. But in time the prince contracted a marriage with Hermione, daughter of Menelaus and Helen. No children came of this marriage, and the young wife became bitterly jealous of the Trojan captive and her son. It is at this point that the *Andromache* opens. Neoptolemus had gone to Delphi, and Hermione and Menelaus, seizing their opportunity, proceeded to vent their spite upon Andromache and Molottus. Just as the prisoners, however, were about to be put to death, the aged Peleus arrived on the scene and foiled Menelaus at the very moment of his triumph. The Spartan went home, and his daughter, in agonies of terror at the prospect of her husband's rage, attempted suicide. But just in the nick of time her cousin Orestes arrived, took her away with him, and procured the assassination of her husband at the hands of the Delphians. Peleus was now left desolate and heartbroken; but in his anguish Thetis came to him and promised him that his family should not die out. Molottus was to become king of Epirus, and Peleus himself was to be blessed with immortality.

§ 12.—Difficulties in, and Criticisms of, the  
“*Andromache*.”

Exception has often been taken to faults, real or alleged, in the composition of this play, both in matters of detail and in the construction of the plot in general. The slighter objections, or some typical specimens of the class, may be discussed first.

Professor Mahaffy, for instance, besides saying that the *Andromache* is “one of the worst constructed plays of Euripides” (we shall come to this charge presently), remarks that it has “quite the air of a political pamphlet under the guise of a tragedy.” He refers of course to the bitter attack upon the Lacedaemonians which is implied throughout the first half of the play, and is so frequently put into words, particularly in the powerful and trenchant speech of *Andromache* (ll. 445-63). But it is hard to see how the mere fact that Euripides introduces political animus into his writings should be regarded as fatal to his claims as a dramatic artist. If tragedy takes as its subjects the deeper issues of life, some reason should be shown for excluding matters of state. No such reason has ever been advanced, and it is conceded that both Aeschylus and Sophocles felt no compunction in making such references. The matter would become a damaging charge if it could be shown that the political element in our play is excessive, and that denunciation of Sparta is dragged in irrelevantly. Such a charge cannot.



be substantiated; the only objection that can be made to the anti-Spartan utterances is that they are an anachronism, and anachronism is a feature so common and often so necessary in tragedy, that it need involve no considerable deduction from any one's reputation as a dramatist.

Another most instructive criticism is reported by the Scholiast.<sup>1</sup> On l. 32 (see *note*) he quotes the opinion of certain critics who blamed the poet for giving a comic tinge to parts of the play: "for the mutual suspicions, jealousies, and bickerings of women, and all the other ingredients of comedy, are heaped together in this play." This criticism of course brings up the whole question of how far an artist of genius is to be allowed a free hand in fixing the limits of his own art. To an earlier and narrower generation a man like Euripides will seem to be going altogether outside of the sphere in which he claims to move; to others it will appear that he is promulgating a new and deeper interpretation of the old method. That is, the objection quoted above will be felt by some as a reproach, by others as praise. If we assume that tragedy was bound to be Aeschylean, then we shall agree that comic touches are out

<sup>1</sup> The Scholiasts (σχολιασταί) are nameless Greek students of Greek literature, who have left notes on the MSS. which have come down to us. These notes, as might be expected, vary greatly in value and in bulk. Some are of the very highest importance to modern students; others again are almost worthless. The scholia (σχόλια, "notes") on the *Andromache* are good and plentiful.



of place in it, but that attitude may be not unjustly called begging the question. On the other hand, no writer claiming to compose tragedies could reasonably admit an unlimited amount of comedy into his plays. And modern readers will agree that Euripides has, as a rule, followed the mean; the lighter element is always infinitely less important than the tragic. In the *Andromache*, considering his method of dealing with any topic, not indeed flippantly, but with a complete rejection of the heroic serenity of Aeschylus, and the peculiarly prosaic nature of his topic in this play, it must be agreed that comedy plays but the slightest part in the drama. Though we do indeed find the "jealousies and bickerings of women," what a far cry it is from the present play to *A Midsummer's Night's Dream*, from the heart-shaking contest between the Trojan and the Greek to the wrangles of Hermia and Helena! Still it must be agreed, for better or for worse, that such "realistic" treatment of a domestic problem does indeed show that we have travelled far from Atossa and Antigone, though the "comedy" towards which we are moving is anything but Aristophanic.

Another perhaps less important matter is to be found in ll. 1271-2:

πᾶσιν γὰρ ἀνθρώποισιν ἤδε πρὸς θεῶν  
ψῆφος κέκρανται, καταθανεῖν τ' ὀφείλεται.

Thetis has just explained to Peleus that she will give him immortality, without saying anything

of his dying first, and then after passing to another topic she lets fall this remark, as if in absence of mind, which utterly gives the lie to her earlier promise. It is hard to resist the conclusion that the whole of the play which concerns the goddess is a piece of burlesque (see above, § 10).

But the weightiest objections brought against the play have to do with the structure of the whole plot. A succession of critics have abused the play as a bad work of art because, it is said, the action falls into two parts. There are indeed practically two plays, the first concerning the woes and deliverance of Andromache, the second the distress and elopement of Hermione. There is not the faintest ostensible connexion between the appearance of Orestes and the arrival of Menelaus.

Again, the sudden and complete break-down of Menelaus has never been explained. No threats or reproaches have availed to move him before the coming of Peleus, and he is clearly not afraid of the old king; but when the latter shows a steadfast front the Spartan retires as readily as if he were faced by the whole of Thessaly in arms. Yet he goes with deliberation, and with a jeer on his lips.

In the next place, the time at which the murder of Neoptolemus took place is most uncertain. Though it is true (§ 4) that by a stage-convention any length of time required by the plot could be supposed to have elapsed during a lyric performance by the Chorus, we are not

able in this case to allow the number of days which would elapse between the departure of Orestes and the assassination. The corpse of Neoptolemus is brought in very soon after the second entrance of Peleus, who has returned to find whether Hermione has really fled; and it is impossible to suppose that several days can have elapsed before the old king, who lives near, can hear the report of the elopement.

These grave difficulties in the plot are discussed in the next two sections.

### § 13.—Theories of the Plot.

Though it is plain that on the surface the *Andromache* seems to exhibit serious defects of construction, it is surely possible to attempt to find some underlying principle in the play which shall give the two parts places in one general scheme or plot.

Hartung asserts that the whole *motif* of the play is to be found not in the fortunes of *Andromache*, but in those of the family of Peleus, and that the object of the poet was to show how the *connexion with the tainted house of Atreus* into which the Thessalian royal family had entered was fatal to the simpler and more ingenuous Northerners. This fatal relationship, as he points out, had already destroyed Achilles, and was soon to be the death of Neoptolemus. "Molossus would have been the third sacrifice if Peleus had not met the plague to prevent its spreading further, and used a drastic remedy in expelling Menelaus, by which course he saved

the boy." But though the king had gone, his daughter remained to cause more mischief. She could only be removed with further bloodshed, as we see in the last part of the play. The keynote of the whole, then, is the baleful influence of the Spartan alliance.

Dr. Verrall has a more startling theory to explain the difficulties in the plot. The Greek "Argument" of the play says τὸ δὲ δράμα τῶν δευτέρων. This has generally been taken to mean "the play is one of the poet's second-rate productions"; but Dr. Verrall understands it as "*one of the sequels*," i.e. one of the plays which are second parts, a play which continues an earlier drama. He would do away with the difficulties we have indicated in the last section on the assumption that this is only the second half of a larger whole. It is impossible here to give in detail the highly ingenious and convincing argument by which he seeks to establish this position, but his conclusions may be briefly given. Menelaus had originally promised his daughter to Orestes, but afterwards, when the Argive prince met with misfortune, he repudiated the compact. Later the signs of the times began to indicate that Orestes would succeed to Agamemnon's throne, and Menelaus, who acted throughout with cold-blooded selfishness, determined to come back to his original bargain, foreseeing that the powerful lord of Argos would be more valuable as an ally than a petty prince of Phthia. He therefore agreed with Orestes that the latter should murder Neoptolemus by

means of his friends at Delphi. So much was easy, but the love of Hermione for her husband complicated matters immensely. Was it likely that, even if Neoptolemus were removed, she would consent to become the wife of his murderer? The way in which this difficulty was surmounted is given us in the *Andromache*. Hermione's jealousy is the lever, Andromache the fulcrum. Menelaus encourages his daughter to commit herself utterly to the attempt to slay her rival, so that she may feel she has forfeited her husband's love by her bloodthirstiness, and may in consequence be ready to fly the country with Orestes rather than await Neoptolemus' return. Menelaus has no desire to kill Andromache; all he wishes to do is to put his daughter into a radically false position. This is why he so calmly retires when Peleus blusteringly orders him off. The Spartan has gained his ends; he has made Peleus thoroughly cognisant of the young queen's folly, and is quite ready to withdraw out of harm's way, and to await further developments. Then, when Hermione is nearly mad with fear and grief, Orestes enters. He has *already* murdered his Thessalian rival (this disposes of the time difficulty). He takes advantage of his cousin's extremity, and carries her away with him. As they go out he utters in the presence of the Chorus a pretended prophecy of the crime which he has already committed. His companion does not hear this; but the Chorus assume, as Orestes means them to assume, that she does, and so she is in their



eyes an accomplice in her lover's guilt. This effectually stops the way to any return, and binds her for ever to Orestes.

Such in outline is this fascinating and audacious theory. Its author has also some suggestions of great interest on matters of detail in the play, one of which is mentioned in the note on l. 557. Another is his explanation of the obscure passage (ll. 1120-1):

οὐ γὰρ ἐς καιρὸν τυπείς  
ἐτίγχαν', ἐξέλκει δὲ, κτέ.

It is proposed that ἐξέλκει should be regarded, not as a verb, but as an adverb of the type of πανδημεί, αὐτοβοεί, etc., with the meaning "having a wound outside (ἐξ)," i.e. 'only a skin wound.' This would of course give an excellent contrast to ἐς καιρὸν. Again, in the difficult lines 1149-52, Dr. Verrall suggests that αὐτόν (= *ipsum*, not *eum*) is Achilles himself, noting the phrase Ἀχιλλέως παῖς just before. This would do away with the utter futility which the ordinary interpretation would attribute to the passage.

#### § 14.—A Suggestion.

Another theory for which much might be said would make *the character of Hermione* the foundation of the play. Euripides has here given us one more of his profoundly true and interesting studies of contemporary women. For the legendary story provides little beside the name. In this play he has shown us the evil



which may be wrought by an impulsive, ill-trained woman, denied all interest in outside affairs, but allowed despotic power in her own house. The curse of the Athenian method of treating women was, according to Euripides, that it stunted all their good qualities while it left them free to indulge their cruel or thoughtless whims. In his earliest play which treats of this question he calls the female sex

ἑς μὲν ἰσθλ' ἀμηχανώταται,  
κακῶν δὲ πάντων τέκτονες σοφώταται (*Medea* 407-8)

"Helpless for good, but of all mischief plotters most cunning." As in that play he has painted a woman of high spirit and dauntless courage galled by wrong into crime, so in the *Andromache* he presents us with another of the sex led by her own unguided impulses into crime. "This is what your system produces," we can imagine him saying to his fellow-countrymen; "this is what ruins homes! We regard our duties of fidelity to our wives with carelessness, and then wonder that they become vindictive. We deny them all wholesome knowledge of the world, and then lift our voice in amazement when the first plausible scoundrel who gains furtive access to their ear is able to lead them astray. We deny them all friendly companionship, and then marvel that they turn for guidance to their own hearts, where we have allowed false feelings to grow up unchecked like evil weeds. We refuse to treat them as fellow-creatures, and we cry out that they turn on us like beasts."

The whole play shows us the dire power possessed by a person with the unbalanced impulsiveness of a child and the audacity and powers of an adult. The first half of the action portrays Hermione's thoughtless cruelty which hurries her into wickedness, the second half her equally thoughtless and hysterical remorse which leads her into folly no less great.

§ 15.—Date of the Play.

It is not known in what year the *Andromache* was produced. The play was not in the first instance brought out at Athens. It seems clear, both from the political allusions and from the nature of the lyric metres, that it was composed during the early years of the Peloponnesian war. The Scholiast, in a note on l. 445, conjectures that it was written at the commencement of the war. Professor Mahaffy tentatively suggests the year 419 B.C.

## ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

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ΑΝΔΡΟΜΑΧΗ.

ΘΕΡΑΠΑΙΝΑ.

ΧΟΡΟΣ.

ΕΡΜΙΟΝΗ.

ΜΕΝΕΛΑΟΣ.

ΜΟΛΟΤΤΟΣ.

ΠΗΛΕΥΣ.

ΤΡΟΦΟΣ.

ΟΡΕΣΤΗΣ.

ΑΓΓΕΛΟΣ.

ΘΕΤΙΣ.



# ΕΥΡΙΠΙΔΟΥ ΑΝΔΡΟΜΑΧΗ

## ΑΝΔΡΟΜΑΧΗ.

Ἀσιάτιδος γῆς σχῆμα, Θηβαία πόλις,  
ὄθεν ποθ' ἔδνων σὺν πολυχρύσῳ χλιδῇ  
Πριάμου τύραννον ἐστίαν ἀφικόμην,  
δάμαρ δοθεῖσα παιδοποιὸς Ἕκτορι,  
ζηλωτὸς ἔν γε τῷ πρὶν Ἀνδρομάχῃ χρόνῳ, 5  
νῦν δ', εἴ τις ἄλλη, δυστυχεστάτῃ γυνή·  
ἥτις πόσιν μὲν Ἕκτορ' ἐξ Ἀχιλλέως  
θανόντ' ἐσείδον, παῖδά θ' ὃν τίκτω πόσει  
ρίφθέντα πύργων Ἀστυάνακτ' ἀπ' ὀρθίων, 10  
ἐπεὶ τὸ Τροίας εἶλον Ἕλληνες πέδον,  
αὐτὴ δὲ δούλη, τῶν ἐλευθερωτάτων  
οἴκων νομισθεῖσ', Ἑλλάδ' εἰσαφικόμην,  
τῷ νησιώτῃ Νεοπτολέμῳ δορὸς γέρας  
δοθεῖσα λείας Τρωικῆς ἐξαίρετον. 15  
Φθίας δὲ τῆσδε καὶ πόλεως Φαρσαλίας  
ξύγχορτα ναίω πεδί', ἔν' ἡ θαλασσία  
Πηλεῖ ξυνώκει χωρὶς ἀνθρώπων θέτις  
φεύγουσ' ὄμιλον Θεσσαλὸς δέ νιν λεῶς  
Θετίδειον αὐδᾶ θεᾶς χάριν νυμφευμάτων. 20  
ἔνθ' οἶκον ἔσχε τόνδε παῖς Ἀχιλλέως,  
Πηλέα δ' ἀνάσσειν γῆς ἐᾶ Φαρσαλίας,  
ζῶντος γέροντος σκῆπτρον οὐ θέλων λαβεῖν.





## ΕΥΡΙΠΙΔΟΥ ΑΝΔΡΟΜΑΧΗ

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ἐνθ' οἶκον ἔσχε τόνδε παῖς Ἀχιλλέως,  
Πηλέα δ' ἀνάσσειν γῆς ἐᾶ Φαρσαλίας,  
ζῶντος γέροντος σκῆπτρον οὐ θέλων λαβεῖν.

καὶ γὰρ δόμοις τῷσδ' ἄρσεν' ἐντίκτω κόρον  
 πλαθείς· Ἀχιλλέως παιδί, δεσπότη τ' ἐμῷ, 25  
 καὶ πρὶν ῥέν' ἐν κακοῖσι κειμένην ὅμως  
 ἐλπίς μ'· αἶψ' προσήγε σωθέντος τέκνου  
 ἀλκήν τιν' εὐρεῖν καπικούρησιν κακῶν·  
 ἐπεὶ δὲ τὴν Λάκαιναν Ἑρμιόνην γαμεῖ  
 τοῦμόν παρώσας δεσπότης δοῦλον λέχος, 30  
 κακοῖς πρὸς αὐτῆς σχετλίοις ἐλαύνομαι  
 λέγει γὰρ ὥς νιν φαρμάκοις κεκρυμμένοις  
 τίθημι ἄπαιδα καὶ πόσει μισουμένην,  
 αὐτὴ δὲ ναίειν οἶκον ἀντ' αὐτῆς θέλω  
 τόνδ', ἐκβαλοῦσα λέκτρα τὰ κείνης βίᾳ· 35  
 ἀγὼ τὸ πρῶτον οὐχ ἐκοῦσ' ἐδεξάμην,  
 νῦν δ' ἐκλέλοιπα· Ζεὺς τὰδ' εἰδεῖν μέγας,  
 ὥς οὐχ ἐκοῦσα τῷδ' ἐκοινώθην λέχει.  
 ἀλλ' οὐ σφε πείθω, βούλεται δέ με κτανεῖν,  
 πατήρ τε θυγατρὶ Μενέλεως συνδρά τάδε. 40  
 καὶ νῦν κατ' οἴκους ἔσθ', ἀπὸ Σπάρτης μολῶν  
 ἐπ' αὐτὸ τοῦτο· δειματουμένη δ' ἐγὼ  
 δόμων πάροικον Θέτιδος εἰς ἀνάκτορον  
 θάσσω τόδ' ἐλθοῦσ', ἣν με κωλύσει θανεῖν·  
 Πηλεὺς τε γὰρ νιν ἔκγονοί τε Πηλέως 45  
 σέβουσιν, ἑρμηνεῦμα Νηρηῆδος γάμων.  
 ὃς δ' ἔστι παῖς μοι μόνος, ὑπεκπέμπω λάθρα  
 ἄλλους ἐς οἴκους, μὴ θάνῃ φοβουμένη.  
 ὃ γὰρ φυτεύσας αὐτὸν οὔτ' ἐμοὶ πάρα  
 προσωφελῆσαι παιδί τ' οὐδέν ἐστ', ἀπὼν 50  
 Δελφῶν κατ' αἶαν, ἔνθα Λοξία δίκην  
 δίδωσι μανίας, ἣν ποτ' ἐς Πυθῶ μολῶν  
 ἤτησε Φοῖβον πατρός οὐ κτίνειν δίκην,  
 εἴ πως τὰ πρόσθε σφάλματ' ἐξαιτούμενος  
 θεὸν παράσχοιτ' ἐς τὸ λοιπὸν εὐμενῇ. 55

## ΘΕΡΑΠΙΑΝΑ.

δέσποιν', ἐγὼ τοι τοῦνομ' οὐ φεύγω τόδε  
καλεῖν σ', ἐπεὶ περ καὶ κατ' οἶκον ἡξίου  
τὸν σὸν, τὰ Τροίας ἡνίκ' ὤκοῦμεν πέδον·  
εὖνους δὲ καὶ σοὶ ζῶντί τ' ἢ τῷ σῷ πόσει,  
καὶ νῦν φέρουσά σοι νέους ἤκω λόγους,  
φόβῳ μὲν, εἴ τις δεσποτῶν αἰσθήσεται,  
οἴκτῳ δὲ τῷ σῷ· δεινὰ γὰρ βουλεύεται  
Μενέλαος εἰς σὲ παῖς θ', ἃ σοι φυλακτέα.

80

ΑΝ. ὦ φιλτάτῃ σύνδουλε, σύνδουλος γὰρ εἰ  
τῇ πρόσθ' ἀνάσσει τῇδε, νῦν δὲ δυστυχεῖ,  
τί δρῶσι; ποίας μηχανὰς πλέκουσιν αὐ,  
κτεῖναι θέλοντες τὴν παναθλίαν ἐμέ;

85

ΘΕΡ. τὸν παῖδά σου μέλλουσιν, ὦ δύστηνε σύ,  
κτείνειν, ὃν ἔξω δωμάτων ὑπεξέθου.

ΑΝ. οἴμοι· πέπυσται τὸν ἐμὸν ἔκθετον γόνον;  
πόθεν ποτ'; ὦ δύστηνος, ὥς ἀπωλόμην.

90

ΘΕΡ. οὐκ οἶδ', ἐκείνων δ' ἡσθόμην ἐγὼ τάδε·  
φροῦδος δ' ἐπ' αὐτὸν Μενέλεως δόμων ἄπο.

ΑΝ. ἀπωλόμην ἄρ'· ὦ τέκνον, κτενοῦσί σε  
δισσοὶ λαβόντες γῦπες. ὁ δὲ κεκλημένος  
πατὴρ ἔτ' ἐν Δελφοῖσι τυγχάνει μένων.

95

ΘΕΡ. δοκῶ γὰρ οὐκ ἂν ὧδέ σ' ἂν πράσσειν κακῶς,  
κείνου παρόντος· νῦν δ' ἔρημος εἰ φίλων.

ΑΝ. οὐδ' ἀμφὶ Πηλέως ἦλθεν, ὥς ἥξοι, φάτις;

ΘΕΡ. γέρων ἐκείνος ὥστε σ' ὠφελεῖν παρών.

100

ΑΝ. καὶ μὴν ἔπεμψ' ἐπ' αὐτὸν οὐχ ἄπαξ μόνον.

ΘΕΡ. μῶν οὖν δοκεῖς σοῦ φροντίσαι τιν' ἀγγέλων;

ΑΝ. πόθεν; θέλεις οὖν ἄγγελος σύ μοι μολεῖν;

ΘΕΡ. τί δῆτα φήσω χρόνιος οὖς' ἐκ δωμάτων;

ΑΝ. πολλὰς ἂν εὖροις μηχανάς· γυνὴ γὰρ εἰ.

105

ΘΕΡ.κίνδυνος· Ἑρμιόνη γὰρ οὐ σμικρὰ φύλαξ.

ΑΝ. ὁρᾷς ; ἀπαυδᾷς ἐν κακοῖς φίλοισι σοῖς.

ΘΕΡ.οὐ δῆτα· μηδὲν τοῦτ' ὀνειδίσῃς ἐμοί.

ἀλλ' εἴμ', ἐπεὶ τοι κού περίβλεπτος βίος

δούλης γυναικός, ἣν τι καὶ πάθω κακόν. 90

ΑΝ. χώρει νυν· ἡμεῖς δ', οἷσπερ ἐγκείμεσθ' ἀεὶ

θρήνοισι καὶ γόοισι καὶ δακρύμασιν,

πρὸς αἰθέρ' ἐκτενοῦμεν· ἐμπέφυκε γὰρ

γυναιξὶ τέρψις τῶν παρεστώτων κακῶν

ἀνὰ στόμ' ἀεὶ καὶ διὰ γλώσσης ἔχειν. 95

πάρεστι δ' οὐχ ἓν ἀλλὰ πολλὰ μοι στένειν,

πόλιν πατρώαν, τὸν θανόντα θ' Ἑκτορα,

στερρόν τε τὸν ἐμὸν δαίμον', ὃ ξυνεξύγην,

δούλειον ἡμαρ εἰσπесоῦσ' ἀναξίως.

χρὴ δ' οὐποτ' εἰπεῖν οὐδέν' ὄλβιον βροτῶν, 100

πρὶν ἂν θανόντος τὴν τελευταίαν ἴδῃς

ὅπως περάσας ἡμέραν ἤξει κάτω.

Ἰλίῳ αἰπεινᾷ Πάρις οὐ γάμον, ἀλλὰ τιν' ἄταν

ἀγάγετ' εὐναίαν ἐς θαλάμους Ἑλέναν.

ἄς ἔνεκ', ὃ Τροία, δορὶ καὶ πυρὶ δηιάλωτον

εἰλέσ' ὃ χιλιόναυς Ἑλλάδος ὠκύς Ἀρης,

καὶ τὸν ἐμὸν μελέας πόσιν Ἑκτορα, τὸν περὶ τείχῃ

εἴλκυσε διφρεύων παῖς Ἀλίας Θέτιδος·

αὐτὰ δ' ἐκ θαλάμων ἀγόμαν ἐπὶ θῖνα θαλάσσας,

δουλοσύναν στυγερὰν ἀμφιβαλοῦσα κάρα. 110

πολλὰ δὲ δάκρυά μοι κατέβα χροός, ἀνίκ' ἔλειπον

ἄστυ τε καὶ θαλάμους καὶ πόσιν ἐν κονίαις·

ὥμοι ἐγὼ μελέα, τί μ' ἐχρῆν ἔτι φέγγος ὁρᾶσθαι,

Ἑρμιόνας δούλαν ; ἄς ὑπο τειρομένα

πρὸς τόδ' ἄγαλμα θεᾶς ἰκέτις περὶ χεῖρε βαλοῦσα

τάκομαι ὥς πετρίνα πιδακόεσσα λιβάς. 115



## ΧΟΡΟΣ.

ὦ γύναι, ἅ Θέτιδος δάπεδον καὶ ἀνάκτορα θάσ-  
σεις στρ. α'.

δαρόν, οὐδὲ λείπεις,  
Φθιάς ὅμως ἔμολον ποτὶ σὰν Ἀσιήτιδα γένναν,  
εἴ τί σοι δυναίμαν 120

ἄκος τῶν δυσλύτων πόνων τεμεῖν,  
οἱ σὲ καὶ Ἑρμιόναν ἔριδι στυγερᾷ συνέκλησαν  
τλάμον' ἄμφι λέκτρων  
διδύμων ἐπίκοινον ἐοῦσαν  
ἄμφι παῖδ' Ἀχιλλέως 125  
γνώθι τύχαν, λόγισαι τὸ παρὸν κακόν, εἰς ὅπερ  
ἤκεις. ἀντ. α'.

δεσπόταις ἀμιλλᾷ,  
Ἴλιάς οὔσα κόρα Λακεδαίμονος ἐκγενέταισι.  
λείπε δεξίμηλον  
δόμον τᾶς ποντίας θεοῦ. τί σοι 130  
καιρὸς ἀτυζομένα δέμας αἰκέλιον καταλείβειν  
δεσποτῶν ἀνάγκαις ;  
τὸ κρατοῦν δέ σ' ἔπεισι· τί μόχθον  
οὐδὲν οὔσα μοχθεῖς ;

ἀλλ' ἴθι λείπε θεᾶς Νηρηίδος ἀγλαὸν ἔδραν, 135  
γνώθι δ' οὔσ' ἐπὶ ξένας [στρ. β'.  
δμῳίς, ἐπ' ἀλλοτρίας πόλεως,  
ἐνθ' οὐ φίλων τιν' εἰσορᾷς  
σῶν, ὦ δυστυχεστάτα,  
ὦ παντάλαινα νύμφα. 140

οἰκτροτάτα γὰρ ἔμουγ' ἔμολες, γύναι Ἴλιάς, οἴκους·  
δεσποτῶν δ' ἐμῶν φόβῳ [ἀντ. β'.  
ἡσυχίαν ἄγομεν, τὸ δὲ σὸν  
οἶκτῳ φέρουσα τυγχάνω,

μὴ παῖς τᾶς Διὸς κόρας  
σοί μ' εὖ φρονοῦσαν εὖρη.

145

## ΕΡΜΙΟΝΗ.

κόσμον μὲν ἀμφὶ κρατὶ χρυσέας χλιδῆς  
στολμόν τε χρωτὸς τόνδε ποικίλων πέπλων,  
οὐ τῶν Ἀχιλλέως οὐδὲ Πηλέως ἄπο  
δόμων ἀπαρχὰς δεῦρ' ἔχουσ' ἀφικόμην, 150  
ἀλλ' ἐκ Λακαίνης Σπαρτιάτιδος χθονὸς  
Μενέλαος ἡμῖν ταῦτα δωρεῖται πατὴρ  
πολλοῖς σὺν ἔδνοις. ὥστ' ἐλευθεροστομεῖν.  
ὕμᾱς μὲν οὖν τοῖσδ' ἀνταμείβομαι λόγοις·  
σὺ δ' οὔσα δούλη καὶ δορίκτητος γυνή 155  
δόμους κατασχεῖν ἐκβαλοῦς' ἡμᾶς θέλεις  
τούσδε, στυγοῦμαι δ' ἀνδρὶ φαρμάκοισι σοῖς,  
νηδὺς δ' ἀκύμων διὰ σέ μοι διώλλυται·  
δεινὴ γὰρ Ἡπειρώτις ἐς τὰ τοιάδε  
ψυχὴ γυναικῶν ὧν ἐπισχῆσω σ' ἐγώ, 160  
κούδέν σ' ὀνήσει δῶμα Νηρηῆδος τόδε,  
οὐ βωμὸς οὐδὲ ναός, ἀλλὰ κατθανεῖ.  
ἦν δ' οὖν βροτῶν τίς σ' ἢ θεῶν σῶσαι θέλλῃ,  
δεῖ σ' ἀντὶ τῶν πρὶν ὀλβίων φρονημάτων  
πτῆξαι ταπεινὴν, προσπeseῖν τ' ἐμὸν γόνυ,  
σαίρειν τε δῶμα τοῦμόν, ἐκ χρυσηλάτων  
τευχέων χερὶ σπείρουσαν Ἀχελῷου δρόσαν,  
γινῶναί θ' ἴν' εἰ γῆς. οὐ γάρ ἐσθ' Ἐκτωρ τάδε,  
οὐ Πρίαμος, οὐδὲ χρυσός, ἀλλ' Ἑλλάς πόλις.  
ἐς τοῦτο δ' ἤκεις ἀμαθίας, δύστηνε σύ, 170  
ἦ παιδὶ πατρός, ὅς σὸν ὤλεσεν πόσιν,  
τολμᾶς ξυνεύδειν καὶ τέκν' αἰθέντου πάρα  
τίκτειν. τοιοῦτον πᾶν τὸ βάρβαρον γένος·  
πατὴρ τε θυγατρὶ παῖς τε μητρὶ μίγνυται

κόρη τ' ἀδελφῶ, διὰ φόνου δ' οἱ φίλτατοι  
χωροῦσι, καὶ τῶνδ' οὐδὲν ἐξείργει νόμος.  
ἂ μὴ παρ' ἡμᾶς εἰσφερ'· οὐδὲ γὰρ καλὸν  
δυοῖν γυναικοῖν ἄνδρ' ἔν' ἡνίας ἔχειν,  
ἀλλ' ἐς μίαν βλέποντες εὐναίαν Κύπριν  
στεργουσιν, ὅστις μὴ κακῶς οἰκεῖν θέλει. 175 180

ΧΟ. ἐπίφθονόν τι χρήμα θηλειῶν ἔφυ,  
καὶ ξυγγάμοισι δυσμενὲς μάλιστ' αἰεί.

ΑΝ. φεῦ φεῦ.

κακόν γε θνητοῖς τὸ νέον, ἐν δὲ τῷ νέῳ  
τὸ μὴ δίκαιον ὅστις ἀνθρώπων ἔχει 185  
ἐγὼ δὲ ταρβῶ μὴ τὸ δουλεύειν μέ σοι  
λόγων ἀπώση, πόλλ' ἔχουσιν ἔνδικα,  
ἦν δ' αὖ κρατήσω, μὴ 'πὶ τῷδ' ὄφλω βλάβην·  
οἱ γὰρ πνέοντες μεγάλα τοὺς κρείσσους λόγους  
πικρῶς φέρουσι τῶν ἐλασσόνων ὑπο· 190  
ὅμως δ' ἐμαυτὴν οὐ προδοῦσ' ἀλώσομαι.  
εἶπ', ὦ νεᾶνι, τῷ σ' ἐχεγγύῳ λόγῳ  
πεισθεῖς· ἀπωθῶ γνησίῳν νυμφευμάτων ;  
ὥς ἡ Δάκαινα τῶν Φρυγῶν μείων πόλις,  
τύχη θ' ὑπερθεῖ καμ' ἐλευθέραν ὀρᾷς ; 195  
ἢ τῷ νέῳ τε καὶ σφριγῶντι σώματι  
πόλεώς τε μεγέθει καὶ φίλοις ἐπηρμένη  
οἶκον κατασχεῖν τὸν σὸν ἀντὶ σοῦ θέλω ;  
πότερον ἴν' αὐτὴ παῖδας ἀντὶ σοῦ τέκω  
δούλους, ἐμαυτῇ γ' ἀθλίαν ἐφολκίδα ; 200  
ἢ τοὺς ἐμούς τις παῖδας ἐξανέξεται  
Φθίας τυράννους ὄντας, ἦν σὺ μὴ τέκης ;  
φιλοῦσι γάρ μ' "Ελληνες" Ἐκτορός τ' ἄπο,  
αὐτὴ τ' ἀμαυρὰ κοῦ τύραννος ἢ Φρυγῶν.  
οὐκ ἐξ ἐμῶν σε φαρμάκων στυγεῖ πόσις, 205  
ἀλλ' εἰ ξυνεῖναι μὴ 'πιτηδεῖα κυρεῖς.

φίλτρον δὲ καὶ τόδ'· οὐ τὸ κάλλος, ὦ γύναι,  
 ἀλλ' ἀρεταὶ τέρπουσι τοὺς ξυνευνέτας.  
 σὺ δ' ἦν τι κνισθῆς, ἡ Λάκαινα μὲν πόλις  
 μέγ' ἐστί, τὴν δὲ Σκῦρον οὐδαμοῦ τίθης, 210  
 πλουτεῖς δ' ἐν οὐ πλουτοῦσι, Μενέλεως δέ σοι  
 μείζων Ἀχιλλέως. ταῦτά τοί σ' ἔχθει πόσις.  
 χρὴ γὰρ γυναιῖκα, κἂν κακῶ δοθῇ πόσει,  
 στέργειν, ἄμιλλάν τ' οὐκ ἔχειν φρονήματος.  
 εἰ δ' ἀμφὶ Θρήκην χιόνι τὴν κατάρρυτον 215  
 τύραννον ἔσχες ἄνδρ', ἵν' ἐν μέρει λέχος  
 δίδωσι πολλαῖς εἰς ἀνὴρ κοινούμενος,  
 ἔκτεινας ἂν τάσδ'; εἴτ' ἀπληστίαν λέχους  
 πάσαις γυναιξὶ προστιθεῖσ' ἂν ἠϋρέθης.  
 αἰσχρὸν γε. καίτοι χεῖρον' ἀρσένων νόσον 220  
 ταύτην νοσοῦμεν, ἀλλὰ προὔστημεν καλῶς.  
 ὦ φίλταθ' Ἑκτορ, ἀλλ' ἐγὼ τὴν σὴν χάριν  
 σοὶ καὶ ξυνήρων, εἴ τί σε σφάλλοι Κύπρις,  
 καὶ μαστὸν ἤδη πολλάκις νόθοις σοῖς  
 ἐπέσχον, ἵνα σοι μηδὲν ἐνδοίην πικρόν. 225  
 καὶ ταῦτα δρῶσα τάρετ' ἡ προσηγόμην  
 πόσιν· σὺ δ' οὐδὲ ρανίδ' ὑπαιθρίας δρόσου  
 τῷ σῷ προσίζειν ἀνδρὶ δειμαίνουσ' ἐᾶς.  
 μὴ τὴν τεκοῦσαν τῇ φιλανδρίᾳ, γύναι,  
 ζήτει παρελθεῖν· τῶν κακῶν γὰρ μητέρων 230  
 φεύγειν τρόπους χρὴ τέκν', ὅσοις ἔνεστι νοῦς.

ΧΟ. δέσποιν', ὅσον σοι ῥαδίως προσίσταται,  
 τοσόνδε πείθου τῇδε συμβῆναι λόγοις.

ΕΡ. τί σεμνομυθεῖς κεῖς ἀγῶν' ἔρχει λόγων,  
 ὥς δὴ σὺ σώφρων, τὰμὰ δ' οὐχὶ σώφρονα ; 235

ΑΝ. οὐκουν ἐφ' οἷς γε νῦν καθέστηκας λόγοις.

ΕΡ. ὁ νοῦς ὁ σός μοι μὴ ξυνοικοίη, γύναι.

ΑΝ. νέα πέφυκας καὶ λέγεις αἰσchrῶν πέρι.

- ΕΡ. σὺ δ' οὐ λέγεις γε, δρᾶς δέ μ' εἰς ὅσον δύνα.  
 ΑΝ. οὐκ αὖ σιωπῇ Κύπριδος ἀλγήσεις πέρι ; 240  
 ΕΡ. τί δ' ; οὐ γυναιξὶ ταῦτα πρῶτα πανταχοῦ ;  
 ΑΝ. καλῶς γε χρωμέναισιν· εἰ δὲ μή, οὐ καλά.  
 ΕΡ. οὐ βαρβάρων νόμοισιν οἰκοῦμεν πόλιν.  
 ΑΝ. κακεῖ τά γ' αἰσχρὰ κἀνθάδ' αἰσχύνην ἔχει.  
 ΕΡ. σοφὴ σοφὴ σύ· κατθανεῖν δ' ὅμως σε δεῖ. 245  
 ΑΝ. ὁρᾶς ἄγαλμα Θέτιδος εἰς σ' ἀποβλέπον ;  
 ΕΡ. μισοῦν γε πατρίδα σὴν Ἀχιλλέως φόνῳ.  
 ΑΝ. Ἑλένη νιν ὤλεσ', οὐκ ἐγὼ, μήτηρ γε σή.  
 ΕΡ. ἦ καὶ πρόσω γὰρ τῶν ἐμῶν ψαύσεις κακῶν ;  
 ΑΝ. ἰδοὺ σιωπῶ κἀπιλάζυμαι στόμα. 250  
 ΕΡ. ἐκεῖνο λέξον, οὐπερ οὔνεκ' ἐστάλην.  
 ΑΝ. λέγω σ' ἐγὼ νοῦν οὐκ ἔχειν ὅσον σε δεῖ.  
 ΕΡ. λείψεις τόδ' ἄγνόν· τέμενος ἐναλίας θεοῦ ;  
 ΑΝ. εἰ μὴ θανοῦμαί γ'· εἰ δὲ μή, οὐ λείψω ποτέ.  
 ΕΡ. ὥς τοῦτ' ἄραρε, κοῦ μενῶ πόσιν μολεῖν. 255  
 ΑΝ. ἀλλ' οὐδ' ἐγὼ μὴν πρόσθεν ἐκδώσω μέ σοι.  
 ΕΡ. πῦρ σοι προσοίσω, κοῦ τὸ σὸν προσκέψομαι.  
 ΑΝ. σὺ δ' οὖν κάταιθε, θεοὶ γὰρ εἴσονται τάδε.  
 ΕΡ. καὶ χρωτὶ δεινῶν τραυμάτων ἀλγηδόνας.  
 ΑΝ. σφάζ', αἱμάτων θεᾶς βωμόν, ἥ μέτεισί σε. 260  
 ΕΡ. ὦ βάρβαρον σὺ θρέμμα καὶ σκληρὸν θράσος,  
 ἐγκαρτερεῖς δὴ θάνατον ; ἀλλ' ἐγὼ σ' ἔδρας  
 ἐκ τῆσδ' ἐκοῦσαν ἐξαναστήσω τάχα·  
 τοιόνδ' ἔχω σου δέλεαρ. ἀλλὰ γὰρ λόγους  
 κρύψω, τὸ δ' ἔργον αὐτὸ σημανεῖ τάχα. 265  
 κάθησ' ἐδραία· καὶ γὰρ εἰ περίξ σ' ἔχει  
 τηκτὸς μόλυβδος, ἐξαναστήσω σ' ἐγὼ,  
 πρὶν ᾧ πέποιθας παῖδ' Ἀχιλλέως μολεῖν.  
 ΑΝ. πέποιθα· δεινὸν δ' ἐρπετῶν μὲν ἀγρίων  
 ἄκη βροτοῖσι θεῶν καταστήσαί τινα, 270



ἃ δ' ἔστ' ἐχίδνης καὶ πυρὸς περαιτέρω,  
οὐδείς γυναικὸς φάρμακ' ἐξηύρηκέ πω  
κακῆς· τοσοῦτόν ἐσμεν ἀνθρώποις κακόν.

ΧΟ. ἡ μεγάλων ἀχέων ἄρ' ὑπῆρξεν, ὅτ' Ἰδαίαν στρ. α'.  
ἐς νάπαν ἦλθ' ὁ Μαίας τε καὶ Διὸς τόκος, 275

τρίπωλον ἄρμα δαιμόνων  
ἄγων τὸ καλλιζυγές,

ἔριδι στυγερά κεκορυθμένον εὐμορφίας  
σταθμούς ἐπὶ βούτα 280

βοτῆρά τ' ἀμφὶ μονότροπον νεανίαν  
ἔρημόν θ' ἐστιοῦχον αὐλάν.

ταὶ δ' ἐπεὶ ὑλόκομον νάπος ἤλυθον, οὐρεῖαν ἀντ. α'.  
πιδάκων νίψαν αἰγλᾶντα σώματα ῥοαῖς· 285

ἔβαν δὲ Πριαμίδαν ὑπερ-  
βολαῖς λόγων δυσφρόνων

παραβαλλόμεναι. Κύπρις εἶλε λόγοισι δολίοις, 290  
τερπνοῖς μὲν ἀκοῦσαι,

πικρὰν δὲ σύγχυσιν βίου Φρυγῶν πόλει  
ταλαίνα περγάμοις τε Τροίας.

εἴθε δ' ὑπὲρ κεφαλᾶς ἔβαλεν κακὸν στρ. β'.  
ἃ τεκοῦσά νιν μόρον 295

πρὶν Ἰδαῖον κατοικίσαι λέπας,  
ὅτε νιν παρὰ θεσπεσίῳ δάφνῃ  
βόασε Κασσάνδρα κτανεῖν,

μεγάλαν Πριάμου πόλεως λῶβαν.

τίν' οὐκ ἐπῆλθε, ποῖον οὐκ ἐλίσσεται 300  
δαμογερόντων βρέφος φονεύειν;

οὐτ' ἂν ἐπ' Ἰλιάσι ζυγὸν ἤλυθε ἀντ. β'.  
δούλιον, σύ τ' οὐ, γύναι,

τυράννων ἔσχες ἂν δόμων ἔδρας·

παρέλυσε δ' ἂν Ἑλλάδος ἀλγεινοὺς 305  
πόνους, ὅτ' ἀμφὶ Τρωίαν

δεκέτεις ἀλάληντο νέοι λόγχαις·  
 λέχη τ' ἔρημ' ἂν οὔ ποτ' ἐξελείπετο,  
 καὶ τεκέων ὀρφανοὶ γέροντες.

## ΜΕΝΕΛΑΟΣ.

ἦκω λαβὼν σὸν παῖδ', ὃν εἰς ἄλλους δόμους  
 λάθρα θυγατρὸς τῆς ἐμῆς ὑπεξέθου. 310

σέ μὲν γὰρ ἡὔχεις θεᾶς βρέτας σῶσαι τόδε,  
 τοῦτον δὲ τοὺς κρίψαντας· ἄλλ' ἐφηυρέθης  
 ἦσσον φρονοῦσα τοῦδε Μενέλεω, γύναι.

κεῖ μὴ τόδ' ἐκλιποῦσ' ἐρημώσεις πέδον,  
 ὅδ' ἀντὶ τοῦ σοῦ σώματος σφαγήσεται. 316

ταῦτ' οὖν λογίζου, πότερα κατθανεῖν θέλεις,  
 ἢ τόνδ' ὀλέσθαι σῆς ἀμαρτίας ὑπερ,  
 ἦν εἰς ἔμ' ἔς τε παῖδ' ἐμὴν ἀμαρτάνεις.

ΑΝ. ὦ δόξα δόξα, μυρίοισι δὴ βροτῶν  
 οὐδὲν γεγῶσι βίοντον ὠγκώσας μέγαν. 320

εὐκλεία δ' οἷς μὲν ἔστ' ἀληθείας ὑπο,  
 εἰδαιμονίζω· τοὺς δ' ὑπὸ ψευδῶν ἔχειν  
 οὐκ ἀξιῶσω πλὴν τύχῃ φρονεῖν δοκεῖν.

σὺ δὴ στρατηγῶν λογάσιν Ἑλλήνων ποτὲ  
 Τροίαν ἀφείλου Πρίαμον, ὧδε φαῦλος ὢν ; 326

ὅστις θυγατρὸς ἀντίπαιδος ἐκ λόγων  
 τοσόνδ' ἐπνευσας, καὶ γυναικὶ δυστυχεῖ  
 δούλῃ κατέστης εἰς ἀγῶν'· οὐκ ἀξιῶ

οὗτ' οὖν σέ Τροίας οὔτε σοῦ Τροίαν ἔτι.  
 ἔξωθέν εἰσιν οἱ δοκοῦντες εὖ φρονεῖν 330

λαμπροί, τὰ δ' ἔνδον πᾶσιν ἀνθρώποις ἴσοι,  
 πλὴν εἴ τι πλούτῳ· τοῦτο δ' ἰσχύει μέγα.

Μενέλαε, φέρε δὴ διαπεράνωμεν λόγους·  
 τέθνηκα δὴ σῇ θυγατρὶ καὶ μ' ἀπώλεσε  
 μαιφόνον μὲν οὐκέτ' ἂν φύγοι μύσος, 336

ἐν τοῖς δὲ πολλοῖς καὶ σὺ τόνδ' ἀγωνιεῖ  
 φόνον· τὸ συνδρῶν γάρ σ' ἀναγκάσει χρέος.  
 ἦν δ' οὖν ἐγὼ μὲν μὴ θανεῖν ὑπεκδράμω,  
 τὸν παῖδά μου κτενεῖτε; καὶ τα πῶς πατὴρ  
 τέκνου θανόντος ῥαδίως ἀνέξεται;

340

οὐχ ὥδ' ἄνανδρον αὐτὸν ἢ Τροία καλεῖ  
 ἀλλ' εἰσιν οἱ χρή· Πηλέως γὰρ ἄξια  
 πατρός τ' Ἀχιλλέως ἔργα δρῶν φανήσεται.  
 ὥσει δὲ σὴν παῖδ' ἐκ δόμων σὺ δ' ἐκδιδοὺς  
 ἄλλω τί λέξεις; πότερον ὥς κακὸν πόσιν

346

φεύγει τὸ ταύτης σῶφρον; ἀλλ' ἐψεύσεται.  
 γαμῆι δὲ τίς νιν; ἢ σφ' ἄνανδρον ἐν δόμοις  
 χήραν καθέξεις πολιόν; ὦ τλήμων ἄνερ,  
 κακῶν τοσούτων οὐχ ὀρᾷς ἐπιρροάς;

πόσας ἂν εὐνὰς θυγατέρ' ἡδικημένην  
 βούλοι' ἂν εὐρεῖν ἢ παθεῖν ἀγὼν λέγω;  
 οὐ χρή' πὶ μικροῖς μεγάλα πορσύνειν κακά,  
 οὐδ', εἰ γυναικῆς ἐσμεν ἀτηρὸν κακόν,  
 ἄνδρας γυναιξὶν ἐξομοιοῦσθαι φύσιν.

350

ἡμεῖς γὰρ εἰ σὴν παῖδα φαρμακεύομεν  
 καὶ νηδὺν ἐξαμβλοῦμεν, ὥς αὐτὴ λέγει,  
 ἐκόντες οὐκ ἄκοντες, οὐδὲ βῶμοι

356

πίτνουτες. αὐτοὶ τὴν δίκην ὑφέξομεν  
 ἐν σοῖσι γαμβροῖς, οἷσιν οὐκ ἐλάσσονα  
 βλάβην ὀφείλω, προστιθεῖς' ἀπαιδίαν.  
 ἡμεῖς μὲν οὖν τοιοῖδε τῆς δὲ σῆς φρενὸς  
 ἐν σου δέδοικα· διὰ γυναικείαν ἔριν  
 καὶ τὴν τάλαιναν ὤλεσας Φρυγῶν πόλιν.

360

**ΧΟ** ἄγαν ἔλεξας, ὥς γυνὴ πρὸς ἄρσενας,  
 καὶ σου τὸ σῶφρον ἐξετόξευσεν φρενός.

366

**ΜΕ.** γύναι, τάδ' ἐστὶ σμικρὰ καὶ μοναρχίας  
 οὐκ ἄξι', ὥς φῆς, τῆς ἐμῆς, οὐδ' Ἑλλάδος.

εὖ δ' ἴσθ', ὅτου τις τυγχάνει χρεῖαν ἔχων,  
 τοῦτ' ἔσθ' ἐκάστω μείζον ἢ Τροίαν ἐλεῖν.  
 καὶ γὰρ θυγατρί, μεγάλα γὰρ κρίνω τάδε, 370  
 λέχους στέρεσθαι, σύμμαχος καθίσταμαι  
 τὰ μὲν γὰρ ἄλλα δεύτερ', ἂν πάσχη γυνή  
 ἄνδρὸς δ' ἁμαρτάνουσ' ἁμαρτάνει βίον.  
 δούλων δ' ἐκείνου τῶν ἐμῶν ἄρχειν χρεών,  
 καὶ τῶν ἐκείνου τοὺς ἐμοὺς ἡμᾶς τε πρός 375  
 φίλων γὰρ οὐδὲν ἴδιον, οἵτινες φίλοι  
 ὀρθῶς πεφύκασ', ἀλλὰ κοινὰ χρήματα.  
 μένων δὲ τοὺς ἀπόντας, εἰ μὴ θήσομαι  
 τὰ μ' ὡς ἄριστα, φαῦλός εἰμι κοῦ σοφός.  
 ἀλλ' ἐξανίστω τῶνδ' ἀνακτόρων θεᾶς 380  
 ὡς, ἣν θάνης σύ, παῖς ὅδ' ἐκφεύγει μόρου,  
 σοῦ δ' οὐ θελούσης κατθανεῖν, τόνδε κτενῶ.  
 δυοῖν δ' ἀνάγκη θατέρῳ λιπεῖν βίον.

ΑΝ. οἴμοι, πικρὰν κλήρωσιν αἵρεσίν τέ μοι  
 βίου καθίστης, καὶ λαχοῦσά τ' ἀθλία 385  
 καὶ μὴ λαχοῦσα δυστυχῆς καθίσταμαι.  
 ὦ μεγάλα πράσσω ἀιτίας μικρὰς πέρι,  
 πιθοῦ τί καίνεις μ'; ἀντὶ τοῦ; ποίαν πόλιν  
 προὔδωκα; τίνα σῶν ἔκτανον παίδων ἐγώ;  
 ποῖον δ' ἔπρησα δῶμ'; ἐκοιμήθην βία 390  
 ξὺν δεσπόταισιν κατ' ἐμ', οὐ κείνον, κτενεῖς,  
 τὸν αἴτιον τῶνδ', ἀλλὰ τὴν ἀρχὴν ἀφείς  
 πρὸς τὴν τελευτὴν ὑστέραν οὔσαν φέρει;  
 οἴμοι κακῶν τῶνδ' ὦ τάλαιν' ἐμὴ πατρίς,  
 ὡς δεινὰ πάσχω· τί δέ με καὶ τεκεῖν ἐχρῆν, 395  
 ἄχθος τ' ἐπ' ἄχθει τῷδε προσθέσθαι διπλοῦν;  
 ἀτὰρ τί ταῦτα δύρομαι, τὰ δ' ἐν ποσὶν  
 οὐκ ἐξικμάζω καὶ λογίζομαι κακά;  
 ἦ τις σφαγὰς μὲν Ἐκτορος τροχηλάτους

- κατεῖδον οἰκτρῶς τ' Ἴλιον πυρούμενον, 400  
αὐτὴ δὲ δούλη ναῦς ἐπ' Ἀργείων ἔβην,  
κόμης ἀποσπασθεῖσ'· ἐπεὶ δ' ἀφικόμην  
Φθίαν, φονεῦσιν Ἑκτορος νυμφεύομαι.  
τί δῆτ' ἔμοι ζῆν ἡδύ; πρὸς τί χρὴ βλέπειν;  
πρὸς τὰς παρούσας ἢ παρελθούσας τύχας; 405  
εἰς παῖς ὅδ' ἦν μοι λοιπὸς ὀφθαλμὸς βίου·  
τοῦτον κτανεῖν μέλλουσιν οἷς δοκεῖ τάδε.  
οὐ δῆτα τοῦμοῦ γ' οὔνεκ' ἀθλίου βίου  
ἐν τῷδε μὲν γὰρ ἐλπίς, εἰ σωθήσεται,  
ἐμοὶ δ' ὄνειδος μὴ θανεῖν ὑπὲρ τέκνου. 410  
ἰδοὺ προλείπω βωμὸν ἥδε χειρία  
σφάζειν, φονεύειν, δεῖν, ἀπαρτῆσαι δέρην.  
ὦ τέκνον, ἢ τεκοῦσά σ', ὥς σὺ μὴ θάνῃς,  
στείχω πρὸς Αἰδην· ἦν δ' ὑπεκδράμῃς μόρον,  
μέμνησο μητρός, οἷα τλᾶσ' ἀπωλόμην, 415  
καὶ πατρὶ τῷ σῷ, διὰ φιλημάτων ἰὼν  
δάκρυά τε λείβων καὶ περιπτύσσων χέρας,  
λέγ' οἷ' ἔπραξα. πᾶσι δ' ἀνθρώποις ἄρ' ἦν  
ψυχὴ τέκν'· ὅστις δ' αὐτ' ἄπειρος ὦν ψέγει,  
ἦσσαν μὲν ἀλγεῖ, δυστυχῶν δ' εὐδαιμονεῖ. 420
- ΧΟ.** ὥκτειρ' ἀκούσασ'· οἰκτρὰ γὰρ τὰ δυστυχῇ  
βροτοῖς ἅπασι, κἂν θυραῖος ὦν κυρῇ.  
ἐς ξύμβασιν δὲ χρὴ σε παῖδα σὴν ἄγειν,  
Μενέλαε, καὶ τήνδ', ὥς ἀπαλλαχθῇ πόνων.
- ΜΕ.** λάβεσθέ μοι τῆσδ', ἀμφελίξαντες χέρας. 425  
δμῶες· λόγους γὰρ οὐ φίλους ἀκούσεται.  
ἐγὼ δ', ἴν' ἀγνὸν βωμὸν ἐκλίποις θεᾶς,  
προὔτεινα παιδὸς θάνατον, ᾧ σ' ὑπήγαγον  
ἐς χεῖρας ἐλθεῖν τὰς ἐμὰς ἐπὶ σφαγῇν.  
καὶ τὰμφι σοῦ μὲν ὧδ' ἔχοντ' ἐπίστασο· 430  
τὰ δ' ἀμφὶ παιδὸς τοῦδε παῖς ἐμὴ κρινεῖ,



ἦν τε κτανεῖν νιν ἦν τε μὴ κτανεῖν θέλῃ.  
 ἀλλ' ἔρπ' ἐς οἴκους τούσδ', ἵν' εἰς ἐλευθέρους  
 δούλῃ γεγῶσα μήποθ' ὑβρίζειν μάθῃς.

ΑΝ. οἶμοι· δόλῳ μ' ὑπῆλθες, ἡπατήμεθα. 435

ΜΕ. κήρυσσ' ἅπασιν· οὐ γὰρ ἐξαρνούμεθα.

ΑΝ. ἡ ταῦτ' ἐν ὑμῖν τοῖς παρ' Εὐρώτῃ σοφά ;

ΜΕ. καὶ τοῖς γε Τροίᾳ, τοὺς παθόντας ἀντιδρᾶν.

ΑΝ. τὰ θεῖα δ' οὐ θεῖ', οὐδ' ἔχειν ἡγεῖ δίκην ;

ΜΕ. ὅταν τὰδ' ἦ, τότε οἴσομεν. σὲ δὲ κτενῶ. 440

ΑΝ. ἡ καὶ νεοσσὸν τόνδ', ὑπὸ πτερῶν σπάσας ;

ΜΕ. οὐ δῆτα· θυγατρὶ δ', ἣν θέλῃ, δώσω κτανεῖν.

ΑΝ. οἶμοι· τί δῆτά σ' οὐ καταστένω, τέκνον ;

ΜΕ. οὐκ οὐν θρασεῖά γ' αὐτὸν ἐλπίς ἀναμένει.

ΑΝ. ὦ πᾶσιν ἀνθρώποισιν ἔχθιστοι βροτῶν, 445

Σπάρτης ἔνοικοι, δόλια βουλευτήρια,  
 ψευδῶν ἄνακτες, μηχανορράφοι κακῶν,  
 ἐλκτὰ κοῦδέν ὑγιές, ἀλλὰ πᾶν πέριξ  
 φρονοῦντες, ἀδίκως εὐτυχεῖτ' ἄν' Ἑλλάδα.

τί δ' οὐκ ἐν ὑμῖν ἐστίν ; οὐ πλεῖστοι φόνοι ;

οὐκ αἰσχροκερδεῖς ; οὐ λέγοντες ἄλλα μὲν

γλώσση, φρονοῦντες δ' ἄλλ' ἐφευρίσκεσθ' αἰεὶ ;

ὅλοισθ'· ἐμοὶ δὲ θάνατος οὐχ οὕτω βαρὺς

ὥς σοὶ δέδοκται. κεῖνα γάρ μ' ἀπώλεσεν,

ὅθ' ἡ τάλαινα πόλις ἀνηλώθη Φρυγῶν 455

πόσις θ' ὁ κλεινός, ὅς σε πολλάκις δορὶ

ναύτην ἔθηκεν ἀντὶ χερσαίου κακόν.

νῦν δ' ἐς γυναῖκα γοργὸς ὀπλίτης φανεῖς

κτείνεις μ'. ἀπόκτειν'· ὥς ἀθώπευτόν γέ σε

γλώσσης ἀφήσω τῆς ἐμῆς καὶ παῖδα σὴν. 460

ἐπεὶ σὺ μὲν πέφυκας ἐν Σπάρτῃ μέγας,

ἡμεῖς δὲ Τροίᾳ γ'. εἰ δ' ἐγὼ πρῶσσω κακῶς,

μηδὲν τόδ' αὖχει· καὶ σὺ γὰρ πράξειας ἄν.

ΧΟ. οὐδέποτε δίδυμα λέκτρ' ἐπαινέσω βροτῶν στρ. α'.  
 οὐδ' ἀμφιμάτορας κόρους,  
 ἔριν μὲν οἴκων, δυσμενεῖς τε λύπας.  
 μίαν μοι στεργέτω πόσις γάμοις  
 ἀκοινώνητον ἀνδρὸς εὐνάν. 470  
 οὐδέ γ' ἐνὶ πόλεσι δίπτυχοι τυραννίδες ἀντ. α'  
 μιᾶς ἀμείνονες φέρειν,  
 ἄχθος τ' ἐπ' ἄχθει καὶ στάσις πολίταις. 475  
 τόνων θ' ὕμνου συνεργάταιν δυοῖν  
 ἔριν Μοῦσαι φιλοῦσι κραίνειν  
 πνοαὶ δ' ὅταν φέρωσι ναυτίλους θαλαί, στρ. β'.  
 κατὰ πηδαλίων διδύμα πρᾶπίδων γνώμα· 480  
 σοφῶν τε πλήθος ἀθρόον ἀσθενέστερον  
 φαυλοτέρας φρενὸς αὐτοκρατοῦς  
 ἐνός, ὃ δύνασις ἀνά τε μέλαθρα κατὰ τε πόλιας  
 ὁπότεν εὐρεῖν θέλωσι καιρόν. 485  
 ἔδειξεν ἡ Λάκαινα τοῦ στρατηλάτα ἀντ. β'.  
 Μενέλα· διὰ γὰρ πυρὸς ἦλθ' ἐτέρῳ λέχεϊ,  
 κτείνει δὲ τὴν τάλαιναν Ἰλιάδα κόραν  
 παῖδά τε δύσφρονος ἔριδος ὕπερ. 490  
 ἄθεος, ἄνομος, ἄχαρις ὁ φόνος. ἔτι σε, πότνια,  
 μετατροπὰ τῶνδ' ἔπεισιν ἔργων.  
 καὶ μὴν ἔσορῶ  
 τόδε σύγκρατον ζεῦγος πρὸ δόμων, 495  
 ψήφῳ θανάτου κατακεκριμένον.  
 δύστηνε γύναι, τλήμον δὲ σύ, παῖ,  
 μητρὸς λεχέων ὃς ὑπερθνήσκεις,  
 οὐδὲν μετέχων, 500  
 οὐδ' αἴτιος ὦν βασιλεύσιν.  
 ΑΝ. ἃδ' ἐγὼ χέρας αἵματη- στρ.  
 ρὰς βρόχοισι κεκλημένα  
 πέμπομαι κατὰ γαίας.

ΜΟΛΟΤΤΟΣ.

μᾶτερ μᾶτερ, ἐγὼ δὲ σᾶ  
πτέρυγι συγκαταβαίνω.

505

ΑΝ. θῦμα δάϊον, ὦ χθονὸς  
Φθίας κράντορες.

ΜΟ. ὦ πάτερ,  
μόλε φίλοις ἐπίκουρος.

ΑΝ. κείσει δὴ, τέκνον, ὦ φίλος,  
μαστοῖς ματέρος ἀμφὶ σᾶς  
νεκρὸς ὑπὸ χθονὶ σὺν νεκρῷ.

510

ΜΟ. ὦμοι μοι, τί πάθω τάλας  
δῆτ' ἐγὼ σύ τε, μᾶτερ ;

ΜΕ. ἴθ' ὑποχθόνιοι· καὶ γὰρ ἀπ' ἐχθρῶν  
ἦκετε πύργων· δύο δ' ἐκ δισσαῖν  
θνήσκειτ' ἀνάγκαιν· σὲ μὲν ἡμετέρα  
ψῆφος ἀναιρεῖ, παῖδα δ' ἐμὴ παῖς  
τόνδ' Ἑρμιόνη· καὶ γὰρ ἀνοία  
μεγάλη λείπειν ἐχθροὺς ἐχθρῶν,  
ἐξὸν κτείνειν

520

καὶ φόβον οἴκων ἀφελέσθαι.

ΑΝ. ὦ πόσις πόσις, εἴθε σὰν  
χεῖρα καὶ δόρυ σύμμαχον  
κτησαίμαν, Πριάμου παῖ.

ἀντ.

525

ΜΟ. δύστανος, τί δ' ἐγὼ μόρου  
παράτροπον μέλος εὔρω ;

ΑΝ. λίσσου, γούνασι δεσπότης

χρίμπτων, ὦ τέκνον. ΜΟ. ὦ φίλος,  
φίλος, ἄνες θάνατόν μοι.

530

ΑΝ. λείβομαι δακρύοις κόρας,  
στάζω, λισσάδος ὡς πέτρας  
λιβὰς ἀνήλιος ἅ τάλαιν'.

**ΜΟ.** ὦμοι μοι. τί δ' ἐγὼ κακῶν  
μῆχος ἐξανύσωμαι ; 535

**ΜΕ.** τί με προσπίτνεις ἄλλαν πέτραν  
ἢ κῦμα λιταῖς ὡς ἱκετεύων ;  
τοῖς γὰρ ἐμοῖσιν γέγον' ὠφελία,  
σοὶ δ' οὐδὲν ἔχω φίλτρον, ἐπεὶ τοι 540  
μέγ' ἀναλώσας ψυχῆς μόριον  
Τροίαν εἶλον καὶ μητέρα σὴν  
ἣς ἀπολαύων

Ἄϊδην χθόνιον καταβήσει.

**ΧΟ.** καὶ μὴν δέδορκα τόνδε Πηλέα πέλας, 545  
σπουδῇ τιθέντα δεῦρο γηραιὸν ποδα.

### ΠΗΛΕΤΣ.

ὑμᾶς ἐρωτῶ τόν τ' ἐφ'esτῶτά σφαγῇ,  
τί ταῦτα καὶ πῶς ; ἐκ τίνος λόγου νοσεῖ  
δόμος ; τί πράσσειτ' ἄκριτα μηχανώμενοι ;  
Μενέλα', ἐπίσχεσ' μὴ τάχυν' ἄνευ δίκης. 550  
ἡγοῦ σὺ θᾶσσον· οὐ γὰρ ὡς ἔοικέ μοι  
σχολῆς τόδ' ἔργον, ἀλλ' ἀνηβητηρίαν  
ῥώμην μ' ἐπαινῶ λαμβάνειν, εἴπερ ποτέ.  
πρῶτον μὲν οὖν κατ' οὖρον, ὥσπερ ἰστίοις,  
ἐμπνεύσομαι τῇδ'· εἶπέ, τίνι δίκη χέρας 555  
βρόχοισιν ἐκδήσαντες οἷδ' ἄγουσί σε  
καὶ παῖδ'· ὕπαρνος γάρ τις ὡς ἀπόλλυσαι,  
ἡμῶν ἀπόντων τοῦ τε κυρίου σέθεν.

**ΑΝ.** οἷδ', ὦ γεραιέ, σὺν τέκνῳ θανουμένην  
ἄγουσί μ' οὕτως ὡς ὀρᾷς. τί σοι λέγω : 560  
οὐ γὰρ μιᾶς σε κληδόνος προθυμία  
μετήλθον, ἀλλὰ μυρίων ὑπ' ἀγγέλων.  
ἔριν δὲ τὴν κατ' οἶκον οἷσθ' ἂν κλύων  
τῆς τοῦδε θυγατρός, ὣν τ' ἀπόλλυμαι χάριν.

καὶ νῦν με βωμοῦ Θέτιδος, ἥ τὸν εὐγενῆ  
 ἔτικτέ σοι παῖδ' ἦν σὺ θαυμαστὴν σέβεις,  
 ἄγρουσ' ἀποσπάσαντες, οὔτε τῷ δίκῃ  
 κρίναντες οὐδὲ τοὺς ἀπόντας ἐκ δόμων  
 μέιναντες, ἀλλὰ τὴν ἐμὴν ἐρημίαν  
 γνόντες τέκνου τε τοῦδ', ὃν οὐδὲν αἷτιον  
 μέλλουσι σὺν ἐμοὶ τῇ ταλαιπώρῳ κταεῖν.  
 ἀλλ' ἀντιάζω σ', ὦ γέρον, τῶν σῶν πάρος  
 πίτνουσα γονάτων, χειρὶ δ' οὐκ ἔξεστί μοι  
 τῆς σῆς λαβέσθαι φιλτάτης γενειάδος,  
 ῥῦσαί με πρὸς θεῶν· εἰ δὲ μή, θανούμεθα,  
 αἰσχυρῶς μὲν ὑμῖν, δυστυχῶς δ' ἐμοί, γέρον.

ΠΗ. χαλᾶν κελεύω δεσμὰ πρὶν κλαίειν τινά,  
 καὶ τῆσδε χεῖρας διπτύχους ἀνιέναι.

ΜΕ. ἐγὼ δ' ἀπανδῶ γ' ἄλλος οὐχ ἥσσω σέθεν,  
 καὶ τῆσδε πολλῷ κυριώτερος γεγώς.

ΠΗ. πῶς ; ἡ τὸν ἀμὸν οἶκον οἰκήσεις μολῶν  
 δεῦρ' ; οὐχ ἄλλις σοι τῶν κατὰ Σπάρτην κρατεῖν ;

ΜΕ. εἰλὸν νιν αἰχμάλωτον ἐκ Τροίας ἐγώ.

ΠΗ. οὐμὸς δέ γ' αὐτὴν ἔλαβε παῖς παιδὸς γέρας.

ΜΕ. οὐκ οὐν ἐκείνου τὰμὰ τὰκείνου τ' ἐμά ;

ΠΗ. δρᾶν εὖ, κακῶς δ' οὐ, μηδ' ἀποκτείνειν βία.

ΜΕ. ὥς τήνδ' ἀπάξεις οὔ ποτ' ἐξ ἐμῆς χερὸς.

ΠΗ. σκήπτρῳ δὲ τῷδε σὸν καθαιμάξω κᾶρα.

ΜΕ. ψαῦσον δ', ἴν' εἰδῆς, καὶ πέλας πρόσσελθέ μου.

ΠΗ. σὺ γὰρ μετ' ἀνδρῶν, ὦ κάκιστε καὶ κακῶν ;

σοὶ ποῦ μέτεστιν ὥς ἐν ἀνδράσιν λόγου ;  
 ὅστις πρὸς ἀνδρὸς Φρυγὸς ἀπηλλάγης λέχος,  
 ἄκληστ', ἄδουλα δώμαθ' ἐστίας λιπών,  
 ὥς δὴ γυναῖκα σώφρον' ἐν δομοῖς ἔχων,  
 πασῶν κακίστην. οὐδ' ἂν εἰ βουλοῖτό τις  
 σώφρων γένοιτο Σπαρτιατίδων κόρη,

αἶ ξὺν νέοισιν ἐξερημοῦσαι δόμους  
 γυμνοῖσι μηροῖς καὶ πέπλοις ἀνειμένοις  
 δρόμους παλαίστρας τ' οὐκ ἀνασχετοὺς ἐμοὶ  
 κοινὰς ἔχουσι. κατὰ θαυμάζειν χρεὼν 800  
 εἰ μὴ γυναῖκας σώφρονας παιδεύετε ;  
 Ἑλένην ἐρέσθαι χρῆν τάδ', ἣτις ἐκ δόμων  
 τὸν σὸν λιποῦσα φίλιον ἐξεκώμασε  
 νεανίου μετ' ἀνδρὸς εἰς ἄλλην χθόνα.  
 καῖπειτ' ἐκείνης οὐνεχ' Ἑλλήνων ὄχλον 805  
 τοσόνδ' ἀθροίσας ἤγαγες πρὸς Ἴλιον  
 ἦν χρῆν σ' ἀποπτύσαντα μὴ κινεῖν δόρυ,  
 κακὴν ἐφευρόντ', ἀλλ' ἐὰν αὐτοῦ μένειν,  
 μισθὸν τε δόντα μήποτ' εἰς οἴκους λαβεῖν.  
 ἀλλ' οὐ τι ταύτῃ σὸν φρόνημ' ἐπούρισας 810  
 ψυχὰς δὲ πολλὰς καγαθὰς ἀπώλεσας,  
 παίδων τ' ἀπαιδας γραῦς ἔθηκας ἐν δόμοις,  
 πολιοῦς τ' ἀφείλου πατέρας εὐγενῇ τέκνα.  
 ὦν εἰς ἐγὼ δύστηνος, αὐθέντην δὲ σέ,  
 μιάστορ' ὥς τιν', εἰσδέδορκ' Ἀχιλλέως, 815  
 ὃς οὐδὲ τρωθεὶς ἦλθες ἐκ Τροίας μόνος,  
 κάλλιστα τεύχη δ' ἐν καλοῖσι σάγμασιν  
 ὁμοί' ἐκείσε δεῦρό τ' ἤγαγες πάλιν  
 καγὼ μὲν ἠῦδων τῷ γαμοῦντι μήτε σοι  
 κῆδος ξυνάψαι μήτε δώμασιν λαβεῖν 820  
 κακῆς γυναικὸς πῶλον ἐκφέρουσι γὰρ  
 μητρῷ' ὀνειδῆ. τοῦτο καὶ σκοπεῖτέ μοι,  
 μνηστῆρες, ἐσθλῆς θυγατέρ' ἐκ μητρὸς λαβεῖν.  
 πρὸς τοῖσδε δ' εἰς ἀδελφὸν οἶ' ἐφύβρισας,  
 σφάξαι κελεύσας θυγατέρ' εὐηθέστατα. 825  
 οὕτως ἔδειςας μὴ οὐ κακὴν δάμαρτ' ἔχοις.  
 ἐλὼν δὲ Τροίαν, εἴμι γὰρ κἂν ταῦθά σοι,  
 οὐκ ἔκτανες γυναῖκα χειρίαν λαβών



ἄλλ' ὥς ἐσεῖδες μαστόν, ἐκβαλὼν ξίφος  
 φίλημ' ἐδέξω, προδότιν αἰκάλλων κύνα, 630  
 ἥσσω πεφυκῶς Κύπριδος, ὦ κάκιστε σύ.  
 κᾶπειτ' ἐς οἴκους τῶν ἐμῶν ἐλθὼν τέκνων  
 πορθεῖς ἀπόντων, καὶ γυναῖκα δυστυχῇ  
 κτείνεις ἀτίμως παῖδά θ', ὃς κλαίοντά σε  
 καὶ τὴν ἐν οἴκοις σὴν καταστήσει κόρην, 636  
 κεῖ τρις νόθος πέφυκε. πολλάκις δέ τοι  
 ξηρὰ βαθεῖαν γῆν ἐνίκησε σπορά,  
 νόθοι τε πολλοὶ γνησίων ἀμείνονες.  
 ἄλλ' ἐκκομίζου παῖδα. κύδιον βροτοῖς  
 πέννητα χρηστὸν ἢ κακὸν καὶ πλούσιον 640  
 γαμβρὸν πεπᾶσθαι καὶ φίλον· σὺ δ' οὐδὲν εἰ.

ΧΟ. σμικρὰς ἀπ' ἀρχῆς νεῖκος ἀνθρώποις μέγα  
 γλῶσσ' ἐκπορίζει· τοῦτο δ' οἱ σοφοὶ βροτῶν  
 ἐξευλαβοῦνται, μὴ φίλοις τεύχειν ἔριν.

ΜΕ. τί δῆτ' ἂν εἶποις τοὺς γέροντας ὥς σοφοί, 646  
 καὶ τοὺς φρονεῖν δοκοῦντας "Ελλησὶν ποτε ;  
 ὅτ' ὦν σὺ Πηλεὺς, καὶ πατὴρ κλεινοῦ γεγῶς,  
 κῆδος ξυνάψας, αἰσχροὶ μὲν σαυτῷ λέγεις,  
 ἡμῖν δ' ὀνειδὴ διὰ γυναῖκα βάρβαρον,  
 ἣν χρήν σ' ἐλαύνειν τὴν ὑπὲρ Νείλου ῥοᾶς 650  
 ὑπὲρ τε Φᾶσιν, καμὲ παρακαλεῖν αἰεί,  
 οὔσαν μὲν Ἑπειρῶτιν, οὐ πεσῆματα  
 πλεῖσθ' Ἑλλάδος πέπτωκε δοριπετῇ νεκρῶν,  
 τοῦ σοῦ τε παιδὸς αἵματος κοινουμένην  
 Πάρις γὰρ, ὃς σὸν παῖδ' ἔπεφν' Ἀχιλλέα, 656  
 "Εκτορος ἀδελφὸς ἦν, δάμαρ δ' ἦδ' "Εκτορος.  
 καὶ τῇδέ γ' εἰσέρχει σὺ ταῦτόν ἐς στέγος,  
 καὶ ξυντράπεζον ἀξιοῖς ἔχειν βίον,  
 τίκτειν δ' ἐν οἴκοις παῖδας ἐχθίστους ἑᾶς ;  
 ἀγὼ προνοία τῇ τε σῇ καμῇ, γέρον, 660

κτανεῖν θέλων τήνδ' ἐκ χερῶν ἄρπάζομαι.  
 καίτοι φέρ', ἄψασθαι γὰρ οὐκ αἰσχρὸν λόγου,  
 ἦν παῖς μὲν ἡμῇ μὴ τέκη, ταύτης δ' ἄπο  
 βλάστωσι παῖδες, τῆσδε γῆς Φθιώτιδος  
 στήσεις τυράννους, βάρβαροι δ' ὄντες γένος 665  
 "Ελλησιν ἄρξουσ' ; εἴτ' ἐγὼ μὲν οὐ φρονῶ  
 μισῶν τὰ μὴ δίκαια, σοὶ δ' ἔνεστι νοῦς ;  
 κάκεϊνό νυν ἄθρησον· εἰ σὺ παῖδα σὴν  
 δούς τῳ πολιτῶν, εἴτ' ἔπασχε τοιάδε,  
 συγῇ κάθησ' ἄν ; οὐ δοκῶ ξένης δ' ὕπερ 670  
 τοιαῦτα λάσκεις τοὺς ἀναγκαίους φίλους ;  
 καὶ μὴν ἴσον γ' ἀνὴρ τε καὶ γυνὴ στένει  
 ἀδικουμένη πρὸς ἀνδρός· ὥς δ' αὖτως ἀνὴρ  
 γυναῖκα μωραίνουσιν ἐν δόμοις ἔχων.  
 καὶ τῷ μὲν ἔστιν ἐν χεροῖν μέγα σθένος, 675  
 τῇ δ' ἐν γονεῦσι καὶ φίλοις τὰ πρῶγματα.  
 οὐκ οὖν δίκαιον τοῖς γ' ἐμοῖς ἐπωφελεῖν ;  
 γέρον γέρον εἴ· τὴν δ' ἐμὴν στρατηγίαν  
 λέγων ἔμ' ὠφελοῖς ἂν ἢ συγῶν πλέον.  
 'Ελένη δ' ἐμόχθησ' οὐχ ἐκούσ', ἀλλ' ἐκ θεῶν, 680  
 καὶ τοῦτο πλεῖστον ὠφέλησεν 'Ελλάδα·  
 ὅπλων γὰρ ὄντες καὶ μάχης αἰστορες  
 ἔβησαν ἐς τὰνδρεῖον· ἡ δ' ὁμιλία  
 πάντων βροτοῖσι γίγνεται διδάσκαλος.  
 εἰ δ' ἐς πρόσοψιν τῆς ἐμῆς ἐλθὼν ἐγὼ 685  
 γυναικὸς ἔσχον μὴ κτανεῖν, ἐσωφρόνουν.  
 οὐδ' ἂν σὲ Φῶκον ἤθελον κατακτανεῖν.  
 ταῦτ' εὖ φρονῶν σ' ἐπῆλθον, οὐκ ὀργῆς χάριν.  
 ἦν δ' ὄξυθυμῆς, σοὶ μὲν ἡ γλωσσαλγία  
 μείζων, ἐμοὶ δὲ κέρδος ἡ προμηθία. 690

ΧΟ. παύσασθον ἤδη, λῶστα γὰρ μακρῷ τάδε,  
 λόγων ματαίων, μὴ δύο σφαλῇθ' ἅμα.

ΠΗ.οἶμοι, καθ' Ἑλλάδ' ὡς κακῶς νομίζεται.  
 ὅταν τροπαῖα πολεμίων στήσῃ στρατός,  
 οὐ τῶν πονούντων τοῦργον ἡγοῦνται τόδε, 606  
 ἀλλ' ὃ στρατηγὸς τὴν δόκησιν ἄρνυται,  
 ὃς εἰς μετ' ἄλλων μυρίων πάλλων δόρυ  
 οὐδὲν πλέον δρῶν ἐνὸς ἔχει πλείω λόγον.  
 σεμνοὶ δ' ἐν ἀρχαῖς ἡμενοὶ κατὰ πτόλιν  
 φρουνοῦσι δήμου μεῖζον, ὄντες οὐδένες 700  
 οἱ δ' εἰσὶν αὐτῶν μυρίῳ σοφώτεροι,  
 εἰ τόλμα προσγένοιτο βούλησίς θ' ἅμα.  
 ὥς καὶ σὺ σὸς τ' ἀδελφὸς ἐξωγκωμένοι  
 Τροίᾳ κάθησθε τῇ τ' ἐκεῖ στρατηγία,  
 μόχθοισιν ἄλλων καὶ πόνοις ἐπηρμένοι. 706  
 δείξω δ, ἐγὼ σοι μὴ τὸν Ἰδαῖον Πάριν  
 κρείσσω νομίζειν Πηλέως ἐχθρόν ποτε,  
 εἰ μὴ φθερεῖ τῆσδ' ὡς τάχιστ' ἀπὸ στέγης  
 καὶ παῖς ἄτεκνος, ἦν ὃ γ' οὔξ ἡμῶν γεγώς  
 ἐλᾷ δι' οἴκων τῶνδ' ἐπισπάσας κόμης, 710  
 ἢ στερρὸς οὔσα μόσχος οὐκ ἀνέξεται  
 τίκτοντας ἄλλους, οὐκ ἔχουσ' αὐτὴ τέκνα.  
 ἀλλ' εἰ τὸ κείνης δυστυχεῖ παίδων πέρι,  
 ἅπαιδας ἡμᾶς δεῖ καταστήναι τέκνων ;  
 φθείρεσθε τῆσδε, δμῶες, ὡς ἂν ἐκμάθω 716  
 εἴ τίς με λύειν τῆσδε κωλύσει χέρας.  
 ἔπαιρε σαυτήν· ὡς ἐγώ, κλίπερ τρέμων,  
 πλεκτὰς ἱμάντων στροφίδας ἐξανήσομαι.  
 ᾧδ', ᾧ κάκιστε, τῆσδ' ἐλυμήνω χέρας ;  
 βοῦν ἢ λέοντ' ἥλπιζες ἐντείνειν βρόχοις ; 720  
 ἢ μὴ ξίφος λαβοῦσ' ἀμυνάθοιτό σε  
 ἔδεισας ; ἔρπε δεῦρ' ὑπ' ἀγκάλας, βρέφος·  
 ξύλλυε μητρὸς δέσμ'· ἔτ' ἐν Φθίᾳ σ' ἐγὼ  
 θρέψω μέγαν τοῖσδ' ἐχθρόν. εἰ δ' ἀπὴν δορὸς

τοῖς Σπαρτιάταις δόξα καὶ μάχης ἀγών, 725  
τᾶλλ' ὄντες ἴστε μηδενὸς βελτίονες.

**ΧΟ.** ἀνειμένον τι χρῆμα πρεσβυτῶν γένος  
καὶ δυσφύλακτον ὀξυθυμίας ὑπο.

**ΜΕ.** ἄγαν προνωπῆς ἐς τὸ λοιδορεῖν φέρειν 730  
ἐγὼ δὲ πρὸς βίαν μὲν, ἐς Φθίαν μολῶν,  
οὔτ' οὖν τι δράσω φλαῦρον οὔτε πείσομαι.  
καὶ νῦν μὲν, οὐ γὰρ ἄφθονον σχολὴν ἔχω,  
ἄπειμ' ἐς οἴκους· ἔστι γάρ τις οὐ πρόσω  
Σπάρτης πόλις τις, ἢ πρὸ τοῦ μὲν ἦν φίλη,  
νῦν δ' ἐχθρὰ ποιεῖ· τήνδ' ἐπεξελθεῖν θέλω 735  
στρατηλατήσας χυποχείριον λαβεῖν.  
ὅταν δὲ τὰ κεῖ θῶ κατὰ γνώμην ἐμήν,  
ἦξω. παρῶν δὲ πρὸς παρόντας ἐμφανῶς  
γαμβροὺς διδάξω καὶ διδάξομαι λόγους.  
κἂν μὲν κολάζῃ τήνδε, καὶ τὸ λοιπὸν ἦ 740  
σώφρων, καθ' ἡμᾶς σώφρον' ἀντιλήψεται·  
θυμούμενος δὲ τεύξεται θυμουμένων,  
ἔργοισι δ' ἔργα διάδοχ' ἀντιλήψεται.  
τοὺς σοὺς δὲ μύθους ῥαδίως ἐγὼ φέρω·  
σκιά γὰρ ἀντίστοιχος ὦν φωνὴν ἔχεις, 745  
ἀδύνατος οὐδὲν ἄλλο πλὴν λέγειν μόνον.

**ΠΗ.** ἡγοῦ, τέκνον, μοι δεῦρ' ὑπ' ἀγκάλαις σταθεῖς,  
σύ τ', ὦ τάλαινα· χείματος γὰρ ἀγρίου  
τυχοῦσα λιμένας ἦλθες εἰς εὐηνέμους.

**ΑΝ.** ὦ πρέσβυ, θεοὶ σοι δοῖεν εὖ καὶ τοῖσι σοῖς, 750  
σώσαντι παῖδα καὶ μὲ τὴν δυσδαίμονα.  
ὄρα δὲ μὴ νῶν εἰς ἐρημίαν ὁδοῦ  
πτήξαντες οἶδε πρὸς βίαν ἄγωσί με,  
γέροντα μὲν σ' ὀρῶντες, ἀσθενῇ δ' ἐμέ,  
καὶ παῖδα τόνδε νήπιον· σκόπει τάδε, 755  
μὴ νῦν φυγόντες εἰθ' ἀλῶμεν ὕστερον.

ΠΗ. οὐ μὴ γυναικῶν δειλὸν εἰσοίσεις λογόν ;  
 χώρει· τίς ὑμῶν ἄψεται ; κλαίων ἄρα  
 ψαύσει. θεῶν γὰρ οὐνεχ' ἵππικοῦ τ' ὄχλου  
 πολλῶν θ' ὀπλιτῶν ἄρχομεν Φθίαν κάτα· 760  
 ἡμεῖς δ' ἔτ' ὀρθοί, κοῦ γέροντες, ὡς δοκεῖς,  
 ἀλλ' ἔς γε τοιόνδ' ἄνδρ' ἀποβλέψας μόνον  
 τροπαῖον αὐτοῦ στήσομαι, πρέσβυς περ ὦν.  
 πολλῶν νέων γὰρ καὶ γέρων εὐψυχος ἦ  
 κρείσσων· τί γὰρ δεῖ δειλὸν ὄντ' εὐσωματ-  
 εῖν ; 765

ΧΟ. ἦ μὴ γενοίμαν, ἦ πατέρων ἀγαθῶν 767 στρ.  
 εἶην πολυκτῆτων τε δόμων μέτοχος·  
 εἴ τι γὰρ πάθοι τις ἀμήχανον, ἀλκᾶς 770  
 οὐ σπάνις εὐγενέταις  
 κηρυττομένοισι δ' ἀπ' ἐσθλῶν δωμάτων  
 τιμὰ καὶ κλέος· οὗτοι  
 λείψανα τῶν ἀγαθῶν  
 ἀνδρῶν ἀφαιρεῖται χρόνος· ἅ δ' ἀρετὰ 775  
 καὶ θανούσι λάμπει.  
 κρεῖσσον δὲ νίκαν μὴ κακόδοξον ἔχειν 780 ἀντ.  
 ἦ ξὺν φθόνῳ σφάλλειν δυνάμει τε δίκαν 780  
 ἠδὲ μὲν γὰρ αὐτίκα τοῦτο βροτοῖσιν,  
 ἐν δὲ χρόνῳ τελέθει  
 ξηρὸν καὶ ὀνείδεσιν ἐγκείται δομῶν.  
 ταύταν ἦνεσα, ταύταν 785  
 καὶ φέρομαι βιοτάν,  
 μηδὲν δίκας ἔξω κράτος ἐν θαλάμοις  
 καὶ πόλει δύνασθαι.  
 ὦ γέρον Αἰακίδα, 790 ἐπρωδ.  
 πείθομαι καὶ σὺν Λαπίθαισί σε Κενταύροις ὁμι-  
 λῆσαι δορὶ κλεινοτάτῳ,  
 καὶ ἐπ' Ἀργῶου δορὸς ἄξενον ὑγρὰν

ἐκπερᾶσαι ποντιᾶν Συμπληγάδων κλεινὰν ἐπὶ  
ναυστολίαν,

796

Ἰλιίδα τε πόλιν ὅτε πάρος  
εὐδόκιμον ὁ Διὸς ἱνὶς ἀμφέβαλε φόνῳ,  
κοινὰν τὰν εὐκλείαν ἔχοντ'  
Εὐρώπαν ἀφικέσθαι.

800

## ΤΡΟΦΟΣ.

ὦ φίλταται γυναῖκες, ὥς κακὸν κακῷ  
διάδοχον ἐν τῇδ' ἡμέρᾳ πορσύνεται.  
δέσποινα γὰρ κατ' οἶκον, Ἑρμιόνην λέγω,  
πατρός τ' ἐρημωθεῖσα συννοία θ' ἅμα  
οἶον δέδρακεν ἔργον Ἀνδρομάχην κτανεῖν  
καὶ παῖδα βουλεύσασα, κατθανεῖν θέλει,  
πόσιν τρέμουσα, μὴ ἀντὶ τῶν δεδραμένων  
ἐκ τῶνδ' ἀτίμως δωμάτων ἀποσταλῇ,  
ἢ κατθάνῃ κτείνουσα τοὺς οὐ χρή κτανεῖν.  
μόλις δέ νιν θέλουσαν ἀρτῆσαι δέρην  
εἵργουσι φύλακες δμῶες, ἐκ τε δεξιᾶς  
ξίφη καθαρπάζουσιν ἐξαιρούμενοι.  
οὕτω μέγ' ἀλγεί, καὶ τὰ πρὶν δεδραμένα  
ἔγνωκε πράξας οὐ καλῶς. ἐγὼ μὲν οὖν  
δέσποιναν εἵργουσ' ἀγχόνης κύμνω, φίλαι·  
ὕμεῖς δὲ βᾶσαι τῶνδε δωμάτων ἔσω  
θανάτου νιν ἐκλύσασθε· τῶν γὰρ ἡθάδων  
φίλων νέοι μολόντες εὐπειθέστεροι.

806

810

815

ΧΟ. καὶ μὲν ἐν οἴκοις προσπόλων ἀκούομεν  
βοῇν ἐφ' οἷσιν ἦλθες ἀγγέλλουσα σύ.  
δείξειν δ' ἔοικεν ἢ τάλαιν' ὅσον στένει  
πράξασα δεινὰ· δωμάτων γὰρ ἐκπερᾶ  
φεύγουσα χεῖρας προσπόλων, πόθῳ θανεῖν.

820



- ΕΡ.** ἰὼ μοί μοι. στρ. α'.  
 σπάραγμα κόμας ὀνύχων τε δάϊ ἄ-  
 μύγματα θήσομαι.
- ΤΡ.** ὦ παῖ, τί δράσεις ; σῶμα σὸν καταικιεῖ ;
- ΕΡ.** αἰαῖ αἰαῖ. ἀντ. α'.  
 ἔρρ' αἰθέριον πλοκάμων ἐμῶν ἄπο, 830  
 λεπτόμιτον φάρος.
- ΤΡ.** τέκνον, κάλυπτε στέρνα, σύνδησαι πέπλους.
- ΕΡ.** τί δέ με δεῖ καλύπτειν πέπλοις στρ. β'.  
 στέρνα ; δῆλα, δῆλα καὶ ἀμφιφανῇ καὶ ἄκρυπτα  
 δεδράκαμεν πόσιν. 835
- ΤΡ.** ἀλγεῖς, φόνον ῥάψασα συγγάμῳ σέθεν ;
- ΕΡ.** κατὰ μὲν οὖν στένω δαΐαν ἀντ. β'.  
 τόλμαν ἂν ἐρέξαμεν, ὦ κατάρατος ἐγὼ κατάρατος  
 ἀνδράσιν.
- ΤΡ.** συγγνώσεται σοι τήνδ' ἁμαρτίαν πόσις. 840
- ΕΡ.** τί μοι ξίφος ἐκ χερὸς ἡγρεύσω ;  
 ἀπόδος, ἀπόδος, ὦ φίλος, ἵν' ἀνταίαν  
 ἐρείσω πλαγάν· τί με βρόχων εἵργεις ; 845
- ΤΡ.** ἀλλ' εἴ σ' ἀφείην μὴ φρονοῦσαν, ὡς θάνοις ;
- ΕΡ.** οἴμοι πότμου.  
 ποῦ μοι πυρὸς φίλα φλόξ ;  
 ποῦ δ' εἰς πέτρας ἀερθῶ  
 ἢ κατὰ πόντον ἢ καθ' ὕλαν ὀρέων,  
 ἵνα θανοῦσα νερτέροισιν μέλω ; 850
- ΤΡ.** τί ταῦτα μοχθεῖς ; συμφοραὶ θεήλατοι  
 πᾶσιν βροτοῖσιν ἢ τότ' ἦλθον ἢ τότε.
- ΕΡ.** ἔλιπες ἔλιπες, ὦ πάτερ, ἐπακτίαν  
 μονάδ' ἔρημον οὔσαν ἐνάλου κώπας. 855  
 ὀλεῖ ὀλεῖ με τᾷδ' οὐκέτ' ἐνοικήσω  
 νυμφιδίῳ στέγῃ.  
 τίνος ἀγαλμάτων ἰκέτις ὀρμαθῶ,

ἢ δούλα δούλας γούνασι προσπέσω ;  
 Φθιάδος ἐκ γᾶς κυανόπτερος ὄρνις ἀερθείην,  
 ἢ πευκᾶεν σκάφος, ἃ  
 διὰ Κυανέας ἐπέρασεν ἀκτὰς  
 πρωτόπλοος πλάτα.

ΤΡ. ὦ παῖ, τὸ λίαν οὐτ' ἐκεῖν' ἐπῆνεσα,  
 ὅτ' ἐς γυναῖκα Τρωάδ' ἐξημάρτανες,  
 οὐτ' αὖ τὸ νῦν σου δεῖμ' ὃ δειμαίνεις ἄγαν.  
 οὐχ ὥδε κῆδος σὸν διώσεται πόσις,  
 φαύλοις γυναικὸς βαρβάρου πεισθεὶς λόγοις.  
 οὐ γάρ τί σ' αἰχμάλωτον ἐκ Τροίας ἔχει,  
 ἀλλ' ἀνδρὸς ἐσθλοῦ παῖδα, σὺν πολλοῖς λαβὼν  
 ἔδνοισι, πόλεώς τ' οὐ μέσως εὐδαίμονος.  
 πατήρ δέ σ' οὐχ ὥδ', ὥς σὺ δειμαίνεις, τέκνον,  
 προδοὺς ἐάσει δωμάτων τῶνδ' ἐκπεσεῖν.  
 ἀλλ' εἴσιθ' εἴσω, μηδὲ φαντάζου δόμων  
 πάροιθε τῶνδε, μή τιν' αἰσχύνῃν λάβῃς  
 πρόσθεν μελάθρων τῶνδ' ὀρωμένη, τέκνον.  
 ΧΟ. καὶ μὴν ὅδ' ἀλλόχρως τις ἐκδημος ξένος  
 σπουδῇ πρὸς ἡμᾶς βημάτων πορεύεται.

## ΟΡΕΣΤΗΣ.

ξέναι γυναῖκες, ἢ τάδ' ἔστ' Ἀχιλλέως  
 παιδὸς μέλαθρα καὶ τυραννικὰ στέγαι ;  
 ΧΟ. ἔγνωσ' ἀτὰρ δὴ πυνθάνῃ τίς ὦν τάδε ;  
 ΟΡ. Ἀγαμέμνονός τε καὶ Κλυταιμῆστρας τόκος  
 ὄνομα δ' Ὀρέστης· ἔρχομαι δὲ πρὸς Διὸς  
 μαντεῖα Δωδωναῖ'. ἐπεὶ δ' ἀφικόμην  
 Φθίαν, δοκεῖ μοι ξυγγενοῦς μαθεῖν πέρι  
 γυναικός, εἰ ζῇ κεῦτυχοῦσα τυγχάνει  
 ἢ Σπαρτιάτις Ἑρμιόνη· τηλουρὰ γὰρ  
 ναίουσ' ἀφ' ἡμῶν πεδί' ὁμῶς ἐστὶν φίλη.

ΕΡ. ὦ ναυτίλοισι χείματος λιμὴν φανείς,  
 Ἀγαμέμνωνος παῖ, πρὸς σε τῶνδε γουνάτων,  
 οἴκτειρον ἡμᾶς, ὧν ἐπισκοπεῖς τύχας,  
 πράσσοντας οὐκ εὖ. στεμμάτων δ' οὐχ ἥσσονας  
 σοῖς προστίθημι γόνασιν ὠλένας ἐμάς. 898

ΟΡ. ἔα·  
 τί χρῆμα ; μῶν ἐσφάλμεθ' ἢ σαφῶς ὁρῶ  
 δόμων ἀνασσαν τήνδε Μενέλεω κόρην ;

ΕΡ. ἦνπερ μόνην γε Τυνδαρίς τίκτει γυνή  
 Ἑλένη κατ' οἴκους πατρί· μηδὲν ἀγνόει.

ΟΡ. ὦ Φοῖβ' ἀκέστορ, πημάτων δοίης λύσιν. 900  
 τί χρῆμα ; πρὸς θεῶν ἢ βροτῶν πάσχεις κακά ;

ΕΡ. τὰ μὲν πρὸς ἡμῶν, τὰ δὲ πρὸς ἀνδρὸς ὅς μ' ἔχει,  
 τὰ δ' ἐκ θεῶν του. πανταχῇ δ' ὀλώλαμεν.

ΟΡ. τίς οὖν ἂν εἴη μὴ πεφυκότων γέ πω  
 παίδων γυναικὶ συμφορὰ πλὴν ἐς λέχος ; 906

ΕΡ. τοῦτ' αὐτὸ καὶ νοσοῦμεν· εὖ μ' ὑπηγάγου.

ΟΡ. ἄλλην τίν' εὐνὴν ἀντὶ σοῦ στέργει πόσις ;

ΕΡ. τὴν αἰχμάλωτον Ἑκτορος ξυνευνέτιν.

ΟΡ. κακόν γ' ἔλεξας, ἄνδρα δίσσω ἔχειν λέχη.

ΕΡ. τοιαῦτα ταῦτα. κατ' ἔγωγ' ἡμυνάμην. 912

ΟΡ. μῶν ἐς γυναῖκ' ἔρραψας οἶα δὴ γυνή ;

ΕΡ. φόνον γ' ἐκείνῃ καὶ τέκνῳ νοθαγενεῖ.

ΟΡ. κάκτεινας, ἢ τις συμφορὰ σ' ἀφείλετο ;

ΕΡ. γέρων γε Πηλεὺς, τοὺς κακίονας σέβων.

ΟΡ. σοὶ δ' ἦν τις ὅστις τοῦδ' ἐκοινώνει φόνου ; 916

ΕΡ. πατήρ γ' ἐπ' αὐτὸ τοῦτ' ἀπὸ Σπάρτης μολών.

ΟΡ. κάπειτα τοῦ γέροντος ἥσσηθή χερὶ ;

ΕΡ. αἰδοῖ γε· καὶ μ' ἔρημον οἷχεται λιπών.

ΟΡ. ξυνήκα· ταρβεῖς τοῖς δεδραμένοις πόσιν.

ΕΡ. ἔγνωσ'· ὀλεῖ γάρ μ' ἐνδίκως. τί δεῖ λέγειν ; 920  
 ἀλλ' ἄντομαί σε Δία καλοῦσ' ὁμόγυιον

πέμψον με χώρας τῆσδ' ὅποι προσωτάτω,  
 ἢ πρὸς πατρῶον μέλαθρον· ὥς δοκοῦσί γε  
 δόμοι τ' ἐλαύνειν φθέγμ' ἔχοντες οἶδε με,  
 μισεῖ τε γαῖα Φθιάς· εἰ δ' ἤξει πάρος 925  
 Φοίβου λιπὼν μαντεῖον ἐς δόμους πόσις,  
 κτενεῖ μ' ἐπ' αἰσχίστοισιν, ἢ δουλεύσομεν  
 νόθοισι λέκτροις, ὧν ἐδέσποζον πρὸ τοῦ.  
 πῶς οὖν τάδ', ὥς εἶποι τις, ἐξημάρτανες;  
 κακῶν γυναικῶν εἴσοδοί μ' ἀπώλεσαν, 930  
 αἷ μοι λέγουσαι τούσδ' ἐχαύνωσαν λόγους·  
 Σὺ τὴν κακίστην αἰχμάλωτον ἐν δόμοις  
 δούλην ἀνέξει σοὶ λέχους κοινουμένην;  
 μὰ τὴν ἄνασσαν, οὐκ ἂν ἔν γ' ἐμοῖς δόμοις  
 βλέπουσ' ἂν αὐγὰς τᾶμ' ἐκαρπουῖτ' ἂν λέχη. 935  
 καὶ γὰρ κλύουσα τούσδε Σειρήνων λόγους,  
 σοφῶν, πανούργων, ποικίλων λαλημάτων,  
 ἐξηνεμώθη μωρία. τί γὰρ μ' ἐχρήν  
 πόσιν φυλάσσειν, ἢ παρῆν ὅσων ἔδει,  
 πολὺς μὲν ὄλβος, δωμάτων δ' ἠνάσσομεν, 940  
 παῖδας δ' ἐγὼ μὲν γνησίους ἔτίκτον ἄν,  
 ἢ δ' ἡμιδούλους τοῖς ἐμοῖς νοθαγενεῖς.  
 ἀλλ' οὐποτ' οὐποτ', οὐ γὰρ εἰσάπαξ ἐρῶ,  
 χρή τούς γε νοῦν ἔχοντας, οἷς ἔστιν γυνή,  
 πρὸς τὴν ἐν οἴκοις ἄλοχον εἰσφοιτᾶν εἶν 945  
 γυναικάς· αὐταὶ γὰρ διδάσκαλοι κακῶν·  
 ἢ μὲν τι κερδαίνουσα συμφθείρει λέχος,  
 ἢ δ' ἀμπλακοῦσα συννοσεῖν αὐτῇ θέλει,  
 πολλὰ δὲ μαργότητι. κἀντεῦθεν δόμοι  
 νοσοῦσιν ἀνδρῶν. πρὸς τάδ' εὖ φυλάσσετε 950  
 κλήθροισι καὶ μοχλοῖσι δωμάτων πύλας·  
 ὑγιὲς γὰρ οὐδὲν αἰ θύραθεν εἴσοδοι  
 δρῶσιν γυναικῶν, ἀλλὰ πολλὰ καὶ κακά.

- ΧΟ. ἄγαν ἐφῆκας γλῶσσαν ἐς τὸ σύμφυτον.  
 ξυγγνωστὰ μὲν νυν σοὶ τάδ', ἀλλ' ὅμως χρεῶν 965  
 κοσμεῖν γυναῖκας τὰς γυναικείους νόσους.
- ΟΡ. σοφόν τι χρῆμα τοῦ διδάξαντος βροτοῦς  
 λόγους ἀκούειν τῶν ἐναντίων πάρα·  
 ἐγὼ γὰρ εἰδὼς τῶνδε σύγχυσιν δόμων  
 ἔριν τε τὴν σὴν καὶ γυναικὸς Ἑκτορος, 970  
 φυλακὰς ἔχων ἔμιμνον, εἴτ' αὐτοῦ μενεῖς  
 εἴτ' ἐκφοβηθεῖς· αἰχμαλωτίδος φόβῳ  
 γυναικὸς οἴκων τῶνδ' ἀπηλλάχθαι θέλεις.  
 ἦλθον δὲ σὰς μὲν οὐ σέβων ἐπιστολάς,  
 εἰ δ' ἐνδιδοίης, ὥσπερ ἐνδίδως, λόγον, 975  
 πέμψων σ' ἀπ' οἴκων τῶνδ'. ἐμὴ γὰρ οὔσα  
 πρὶν  
 σὺν τῷδε ναίεις ἀνδρὶ σοῦ πατρὸς κάκη,  
 ὅς πρὶν τὰ Τροίας εἰσβαλεῖν ὀρίσματα,  
 γυναῖκ' ἐμοὶ σε δοὺς ὑπέσχεθ' ὕστερον  
 τῷ νῦν σ' ἔχοντι, Τρῳάδ' εἰ πέρσοι πόλιν. 980  
 ἐπεὶ δ' Ἀχιλλέως δεῦρ' ἐνόστησεν γόνος,  
 σῶ μὲν συιέγνων πατρί, τὸν δ' ἐλίσσόμεν  
 γάμους ἀφεῖναι σοὺς, ἐμὰς λέγων τύχας  
 καὶ τὸν παρόντα δαίμον', ὥς φίλων μὲν ἂν  
 γήμαιμ' ἀπ' ἀνδρῶν, ἔκτοθεν δ' οὐ ῥαδίως, 985  
 φεύγων ἀπ' οἴκων ἃς ἐγὼ φεύγω φυγὰς.  
 ὁ δ' ἦν ὑβριστῆς εἰς τ' ἐμῆς μητρὸς φόνου  
 τὰς θ' αἵματωποὺς θεὰς ὀνειδίζων ἐμοί.  
 καὶ γὰρ ταπεινὸς ὢν τύχαις ταῖς εἵκοθεν  
 ἦλθον μὲν ἦλθον, ξυμφοραῖς δ' ἠνειχόμεν, 990  
 σῶν δὲ στερηθεὶς ψυχόμεν ἅκων γάμων.  
 νῦν οὖν, ἐπειδὴ περιπετεῖς ἔχεις τύχας,  
 καὶ ξυμφορὰν τήνδ' εἰσπεσοῦς ἀμηχανεῖς,  
 ἄξω σ' ἀπ' οἴκων καὶ πατρὸς δώσω χερί.



τὸ συγγενὲς γὰρ δεινόν, ἔν τε τοῖς κακοῖς 985  
οὐκ ἔστιν οὐδὲν κρεῖσσον οἰκείου φίλου.

ΕΡ. νυμφευμάτων μὲν τῶν ἐμῶν πατὴρ ἐμὸς  
μέριμναν ἔξει, κοῦκ ἐμὸν κρίνειν τόδε.  
ἀλλ' ὥς τάχιστα τῶνδ' ἐμ' ἔκπεμψον δόμων,  
μὴ φθῇ με προσβάς δῶμα καὶ μολῶν ποσις, 990  
ἢ παιδὸς οἴκους μ' ἐξερημοῦσαν μαθὼν  
Πηλεὺς μετέλθῃ πωλικοῖς διώγμασιν.

ΟΡ. θάρσει γέροντος χεῖρα· τὸν δ' Ἀχιλλέως  
μηδὲν φοβηθῆς παῖδ', ὅσ' εἰς ἐμ' ὕβρισε.  
τοία γὰρ αὐτῷ μηχανὴ πεπλεγμένη 995  
βρόχοις ἀκινήτοισιν ἔστηκεν φόνου  
πρὸς τῆσδε χειρὸς· ἦν πάρος μὲν οἶκ' ἐρῶ,  
τελουμένων δὲ Δελφὶς εἴσεται πέτρα.  
ὁ μητροφόντης δ', ἦν δορυξένων ἐμῶν  
μείνωσιν ὄρκοι Πυθικὴν ἀνὰ χθόνα, 1000  
δείξει γαμῆν σφε μηδέν' ὦν ἐχρῆν ἐμέ.  
πικρῶς δὲ πατὴρ φόνιον αἰτήσῃ δίκην  
ἄνακτα Φοῖβον· οὐδέ νιν μετάστασις  
γνώμης ὀνήσῃ, θεῷ διδόντα νῦν δίκας.  
ἀλλ' ἐκ τ' ἐκείνου διαβολαῖς τε ταῖς ἐμαῖς 1005  
κακῶς ὀλεῖται· γνώσεται δ' ἐχθραν ἐμήν.  
ἐχθρῶν γὰρ ἀνδρῶν μοῖραν εἰς ἀναστροφὴν  
δαίμων δίδωσι, κοῦκ ἐὰ φρονεῖν μέγα.

ΧΟ. ὦ Φοῖβε πυργώσας τὸν ἐν Ἰλίου εὔτειχῇ πάγον,  
καὶ πόντιε κυανέαις στρ. α'.

ἵπποις διφρεύων ἄλιον πέλαγος,  
τίνος οὔνεκ' ἄτιμον ὀργάναν χέρα τεκτοσύνας Ἐ-  
νυαλίῳ δοριμήστορι προσθέντες τάλαιναν 1015

τάλαιναν μεθεῖτε Τροίαν;  
πλείστους δ' ἐπ' ἀκταῖσιν Σιμοεντίσιν εὐίππους  
ὄχους



- ἔξεύξατε καὶ φονίους ἀντ. α΄.  
 ἀνδρῶν ἀμίλλας ἔθετ' ἀστεφανους 1020  
 ἀπὸ δὲ φθίμενοι βεβῶσιν Ἰλιάδαι βασιλῆες,  
 οὐδ' ἔτι πῦρ ἐπιβώμιον ἐν Τροίᾳ θεοῖσιν  
 λέλαμπεν καπνῷ θυώδει. 1024  
 βέβακε δ' Ἀτρεΐδας ἀλόχου παλάμαις στρ. β΄.  
 αὐτά τ' ἐναλλάξασα φόνον θανάτῳ  
 πρὸς τέκνων ἀπηύρα  
 θεοῦ θεοῦ νῦν κέλευσμ' ἐπεστράφη 1030  
 μαντόσυνον, ὅτε νιν  
 Ἄργος ἐμπορευθεῖς  
 Ἀγαμεμνόνιος κέλωρ  
 ἀδύτων ἐπιβὰς κτάνεν, ματρὸς φονεύς, 1036  
 ὦ δαῖμον, ὦ Φοῖβε, πῶς πείθομαι;  
 πολλὰ δ' ἀν' Ἑλλάνων ἀγόρους στοναχὰς ἀντ. β΄.  
 μέλποντο δυστάνων τεκέων ἄλοχοι  
 ἐκ δ' ἔλειπον οἴκους 1040  
 πρὸς ἄλλον εὐνάτορ'· οὐχὶ σοὶ μόνα  
 δύσφρονες ἐπέπεσον,  
 οὐ φίλοισι, λῦπαι.  
 νόσον Ἑλλὰς ἔτλα, νόσον  
 διέβα δὲ Φρυγῶν πρὸς εὐκάρπους γύας 1046  
 σκηπτὸς σταλάσσων τὸν Ἄϊδα φόνον.  
**ΠΗ** Φθιώτιδες γυναῖκες, ἱστοροῦντί μοι  
 σημήνατ'· ἥσθόμην γὰρ οὐ σαφῇ λόγον  
 ὥς δώματ' ἐκλιπούσα Μενέλεω κόρη  
 φρούδη τάδ'· ἦκω δ' ἐκμαθεῖν σπουδὴν ἔχων 1060  
 εἰ ταῦτ' ἀληθῆ· τῶν γὰρ ἐκδήμων φίλων  
 δεῖ τοὺς κατ' οἶκον ὄντας ἐκπονεῖν τύχας.  
**ΧΘ**. Πηλεῦ, σαφῶς ἤκουσας· οὐδ' ἐμοὶ καλὸν  
 κρύπτειν ἐν οἷσπερ οὔσα τυγχάνω κακοῖς·  
 βασιλεία γὰρ τῶνδ' οἴχεται φυγὰς δόμων. 1066

- ΠΗ. τίνος φόβου τυχοῦσα ; διαπέραινέ μοι.  
 ΧΟ. πόσιν τρέμουσα, μὴ δόμων νιν ἐκβάλλῃ.  
 ΠΗ. μὼν ἀντὶ παιδὸς θανασίμων βουλευμάτων ;  
 ΧΟ. ναί, καὶ γυναικὸς αἰχμαλωτίδος φόβῳ.  
 ΠΗ. ξὺν πατρὶ δ' οἴκους, ἢ τίνος λείπει μέτα ; 1060  
 ΧΟ. Ἄγαμέμνονός νιν παῖς βέβηκ' ἄγων χθονός.  
 ΠΗ. ποῖαν περαίνων ἐλπίδ' ; ἢ γῆμαι θέλων ;  
 ΧΟ. καὶ σοῦ γε παιδὸς παιδὶ πορσύνων μόρον  
 ΠΗ. κρυπτὸς καταστάς, ἢ κατ' ὅμμ' ἐλθὼν μάχῃ ;  
 ΧΟ. ἀγνοῖς ἐν ἱροῖς Λοξίου Δελφῶν μέτα. 1065  
 ΠΗ. οἴμοι· τόδ' ἤδη δεινόν. οὐχ ὅσον τάχος  
 χωρήσεταιί τις Πυθικὴν πρὸς ἑστίαν,  
 καὶ τάνθαδ' ὄντα τοῖς ἐκεῖ λέξει φίλοις,  
 πρὶν παῖδ' Ἀχιλλέως κατθανεῖν ἐχθρῶν ὑπο ;

## ΑΓΓΕΛΟΣ.

- ὦ μοί μοι.  
 οἷας ὁ τλήμων ἀγγελῶν ἦκω τύχας 1070  
 σοί τ', ὦ γεραιέ, καὶ φίλοισι δεσπότης.  
 ΠΗ. αἰαῖ· πρόμαντις θυμὸς ὥς τι προσδοκᾷ.  
 ΑΓ. οὐκ ἔστι σοι παῖς παιδός, ὥς μάθης, γέρον  
 Πηλεὺς τοιάσδε φασγάνων πληγὰς ἔχει  
 Δελφῶν ὑπ' ἀνδρῶν καὶ Μυκηναίου ξένου. 1075  
 ΧΟ. ᾶ ᾶ, τί δράσεις, ὦ γεραιέ ; μὴ πέσης  
 ἔπαιρε σαυτόν.  
 ΠΗ. οὐδέν εἰμ'· ἀπωλόμην.  
 φρούδῃ μὲν αὐδῇ, φρούδα δ' ἄρθρα μὲν κάτω.  
 ΑΓ. ἄκουσον, εἰ καὶ σοῖς φίλοις ἀμναθεῖν  
 χρήξεις, τὸ πραχθέν, σὸν κατορθώσας δέμας. 1080  
 ΠΗ. ὦ μοῖρα, γήρως ἐσχάτοις πρὸς τέρμασιν  
 οἷα με τὸν δύστηνον ἀμφιβᾶσ' ἔχεις.

πῶς δ' οἴχεται μοι παῖς μόνου παιδὸς μόνος ;  
σῆμαιν' ἀκούσαι δ' οὐκ ἀκούσθ' ὅμως θέλω.

- ΑΓ. ἐπεὶ τὸ κλεινὸν ἦλθομεν Φοῖβου πέδον, 1085  
τρεῖς μὲν φαεινὰς ἡλίου διεξόδους  
θέα διδόντες ὄμματ' ἐξεπίμπλαμεν.  
καὶ τοῦθ' ὑποπτον ἦν ἄρ' ἐς δὲ συστάσεις  
κύκλους τ' ἐχώρει λαὸς οἰκήτωρ θεοῦ.  
'Αγαμέμνωνος δὲ παῖς διαστείχων πόλιν 1090  
εἰς οὓς ἐκάστω δυσμενεῖς ἠὔδα λόγους,  
ὁρᾶτε τοῦτον, ὃς διαστείχει θεοῦ  
χρυσοῦ γέμοντα γύαλα, θησαυροὺς βροτῶν,  
τὸ δεύτερον παρόντ' ἐφ' οἷσι καὶ πάρος  
δεῦρ' ἦλθε, Φοῖβου ναὸν ἐκπέρσαι θέλων ; 1095  
καὶ τοῦδ' ἐχώρει ῥόθιον ἐν πόλει κακόν,  
ἀρχαί τ' ἐπληροῦντ' ἔς τε βουλευτήρια  
ἰδία θ', ὅσοι θεοῦ χρημάτων ἐφέστασαν,  
φρουρὰν ἐτάξαντ' ἐν περιστύλοις δόμοις.  
ἡμεῖς δὲ μῆλα, φυλλάδος Παρνασίας 1100  
παιδεύματ', οὐδὲν τῶνδὲ πω πεπυσμένοι,  
λαβόντες ἡμεν, ἐσχάραις τ' ἐφέσταμεν,  
σὺν προξένοισι μάντεσιν τε Πυθικοῖς.  
καὶ τις τόδ' εἶπεν ὦ νεανία, τί σοι  
θεῶ κατευξώμεσθα ; τί νος ἦκεις χάριν ; 1105  
ὁ δ' εἶπε Φοῖβω τῆς πάροιθ' ἀμαρτίας  
δίκας παρασχεῖν βουλόμεσθ'· ἤτησα γὰρ  
πατρός ποτ' αἰτὸν αἵματος δοῦναι δίκην.  
κάνταῦθ' Ὀρέστον μῦθος ἰσχύων μέγα  
ἐφαίνεθ' ὥς ψεύδοιτο δεσπότης ἐμός, 1110  
ἦκων ἐπ' αἰσχροῖς. ἔρχεται δ' ἀνακτόρων  
κρηπίδος ἐντός, ὥς πάρος χρηστηρίων  
εὗξαιτο Φοῖβω, τυγχάνει δ' ἐν ἐμπύροις·  
τῷ δὲ ξιφήρης κρύφιος εἰστήκει λόχος

δάφνη σκιασθείς· ὦν Κλυταιμήστρας τόκος 1116  
 εἷς ἦν, ἀπάντων τῶνδε μηχανορράφος.  
 χῶ μὲν κατ' ὄμμα στὰς προσεύχεται θεῶ·  
 οἱ δ' ὀξυθήκτοισ φασγάνοις ὠπλισμένοι  
 κεντοῦσ' ἀτευχῇ παῖδ' Ἀχιλλέως λάθρα.  
 χωρεῖ δὲ πρύμναν· οὐ γὰρ ἐς καιρὸν τυπείς 1120  
 ἐτύγγαν', ἐξέλκει δὲ καὶ παραστάδος  
 κρεμαστὰ τεύχη πασσάλων καθαρπάσας  
 ἔστη 'πὶ βωμοῦ, γοργὸς ὀπλίτης ἰδεῖν,  
 βοᾷ δὲ Δελφῶν παιῖδας, ἱστορῶν τάδε  
 τίνος μ' ἕκατι κτείνειτ' εὐσεβεῖς ὁδοὺς 1126  
 ἦκοντα; ποίας ὄλλυμαι πρὸς αἰτίας;  
 τῶν δ' οὐδὲν οὐδεὶς μυρίων ὄντων πέλας  
 ἐφθέγγεατ', ἀλλ' ἔβαλλον ἐκ χειρῶν πέτροις.  
 πυκνῇ δὲ νιφάδι πάντοθεν σποδούμενος  
 προὔτεινε τεύχη κάφυλάσσετ' ἐμβολάς, 1130  
 ἐκείσε κακέϊσ' ἀσπίδ' ἐκτείνων χερί.  
 ἀλλ' οὐδὲν ἦνεν· ἀλλὰ πόλλ' ὁμοῦ βέλη,  
 οἰστοί, μεσάγκυλ', ἐκλυτοί τ' ἀμφώβολοι,  
 σφαγῆς τ' ἐχώρουν βουπόροι ποδῶν πάρος·  
 δεινὰς δ' ἂν εἶδες πυρρίχας φρουρουμένου 1136  
 βέλεμνα παιδός. ὥς δὲ νιν περισταδὸν  
 κύκλῳ κατεῖχον, οὐ διδόντες ἀμπνοάς,  
 βωμοῦ κενώσας δεξίμηλον ἐσχάραν,  
 τὸ Τρωικὸν πῆδημα πηδήσας ποδοῦν  
 χωρεῖ πρὸς αὐτούς· οἱ δ' ὅπως πελειάδες 1140  
 ἰέρακ' ἰδοῦσαι πρὸς φυγὴν ἐνώτισαν.  
 πολλοὶ δ' ἐπιπτον μυγάδες ἔκ τε τραυμάτων  
 αὐτοί θ' ὑπ' αὐτῶν στενοπόρους κατ' ἐξόδους,  
 κραυγῇ δ' ἐν εὐφήμοισι δύσφημος δόμοις  
 πέτραισιν ἀντέκλαγξ'· ἐν εὐδία δὲ πως 1146  
 ἔστη φαεινοῖς δεσπότης στίλβων ὅπλοις,

πρὶν δὴ τις ἀδύτων ἐκ μέσων ἐφθέγγατο  
 δεινόν τε καὶ φρικῶδες, ὥρσε δὲ στρατὸν  
 στρέψας πρὸς ἀλκὴν. ἔνθ' Ἀχιλλέως πίτνει  
 παῖς ὀξυθήκτῳ πλευρὰ φασγάνῳ τυπεῖς 1160  
 Δελφοῦ πρὸς ἀνδρός, ὅσπερ αὐτὸν ὤλεσε  
 πολλῶν μετ' ἄλλων ὡς δὲ πρὸς γαῖαν πίτνει,  
 τίς οὐ σίδηρον προσφέρει; τίς οὐ πέτρον,  
 βαλλων, ἀράσων; πᾶν δ' ἀνήλωται δέμας  
 τὸ καλλίμορφον τραυμάτων ὑπ' ἀγρίων. 1165  
 νεκρὸν δὲ δὴ νιν, κείμενον βωμοῦ πέλας,  
 ἐξέβαλον ἐκτὸς θυοδόκων ἀνακτόρων.  
 ἡμεῖς δ' ἀναρπάσαντες ὡς τάχος χερσὶν  
 κομίζομέν νῖν σοι κατοιμῶξαι γόοις  
 κλαῦσαί τε, πρέσβυ, γῆς τε κοσμήσαι τάφῳ. 1170  
 τοιαῦθ' ὁ τοῖς ἄλλοισι θεσπίζων ἀναξ,  
 ὁ τῶν δικαίων πᾶσιν ἀνθρώποις κριτής,  
 δίκας διδόντα παῖδ' ἔδρασ' Ἀχιλλέως,  
 ἐμνημόνευσεν δ', ὅσπερ ἄνθρωπος κακός,  
 παλαιὰ νείκη. πῶς ἂν οὖν εἴη σοφός; 1175

ΧΟ. καὶ μὴν ὁδ' ἀναξ ἤδη φοράδην  
 Δελφίδος ἐκ γῆς δῶμα πελάζει.  
 τλήμων ὁ παθῶν, τλήμων δὲ, γέρον,  
 καὶ σὺ δέχει γὰρ τὸν Ἀχιλλεῖον  
 σκύμνον ἐς οἴκους, οὐχ ὡς σὺ θέλεις, 1170  
 αὐτός τε κακοῖς πῆμασι κύρσας  
 εἰς ἐν μοίρας συνέκυρσας.

ΠΗ. ὦμοι ἐγώ, κακὸν οἶον ὀρώ τόδε, στρ. α'.  
 καὶ δέχομαι χερὶ δώμασί τ' ἀμοῖς.  
 ἰὼ μοί μοι, αἰαῖ, 1175  
 ὦ πόλι Θεσσαλία, διολώλαμεν,  
 οἰχόμεθ'· οὐκέτι μοι γένος, οὐκέτι  
 λείπεται οἴκοις.

ὦ σχέτλιος παθέων ἄρ' ἐγώ, φίλον  
 ἐς τίνα βάλλων τέρψομαι αὐγὰς ; 1180  
 ὦ φίλον στόμα καὶ γένυ καὶ χέρες.  
 εἴθε σ' ὑπ' Ἰλίου ἦναρε δαίμων  
 Σιμοεντίδα παρ' ἀκτάν.

ΧΟ. οὐτός τ' ἂν ὡς ἐκ τῶνδ' ἐτιμᾷτ' ἄν, γέρον,  
 θανών, τὸ σὸν δ' ἦν ὧδ' ἂν εὐτυχέστερον. 1185

ΠΗ ὦ γάμος ὦ γάμος, ὃς τάδε δώματα 1190  
 καὶ πόλιν ὤλεσας ὤλεσας ἅμάν,  
 αἰαῖ. ὦ παῖ,  
 μήποτε σῶν λεχέων τὸ δυσώνυμον  
 ὥφελ' ἐμὸν γένος ἐς τέκνα καὶ δόμον 1195  
 ἀμφιβαλέσθαι

Ἑρμιόνας Ἀΐδαν ἐπὶ σοί, τέκνον,  
 ἀλλὰ κεραυνῷ πρόσθεν ὀλέσθαι,  
 μηδ' ἐπὶ τοξοσύνα φονίῳ πατρὸς  
 αἷμα τὸ διογενές ποτε Φοῖβον 1200  
 βροτὸς εἰς θεὸν ἀνάψαι.

ΧΟ. ὅτοτοῖ ὅτοτοῖ. 1205  
 στρ. β.  
 θανόντα δεσπόταν γούοις  
 νόμῳ τῷ νερτέρων κατάρξω.

ΠΗ ὅτοτοῖ ὅτοτοῖ. 1210  
 ἀντ. β'.  
 διάδοχα δ' ὦ τάλας ἐγὼ  
 γέρων καὶ δυστυχῆς δακρύω.

ΧΟ. θεοῦ γὰρ αἶσα, θεὸς ἔκρανε συμφορὰν. 1215  
 στρ. γ'.

ΠΗ ὦ φίλος, ἔλειπες ἐν δόμῳ μ' ἔρημον, 1220  
 γερωντ' ἄπαιδα νοσφίσας. [στρ. δ'.

ΧΟ. θανεῖν θανεῖν σε, πρέσβυ, χρῆν πάρος τέκνων.

ΠΗ. οὐ σπαράξομαι κόμαν,  
 οὐκ ἐπιθήσομαι δ' ἐμῷ 1225  
 κάρῃ κτύπημα χειρὸς ὀλοῦν ; ὦ πόλι,  
 διπλῶν τέκνων μ' ἐστέρησε Φοῖβος.



ΧΟ. ὦ κακὰ παθὼν ἰδὼν τε δυστυχῆς γέρον, στρ. ε'.  
 τίν' αἰῶν' ἐς τὸ λοιπὸν ἔξεις; 1216

ΠΗ. ἄτεκνος, ἔρημος, οὐκ ἔχων πέρας κακῶν ἀντ. ε'.  
 διαντλήσω πόνους ἐς Ἅιδαν.

ΧΟ. μάτην δέ σ' ἐν γάμοισιν ὠλβισαν θεοί. ἀντ. γ'.

ΠΗ. ἀμπτάμενα φροῦδα τὰμὰ πάντα κεῖται  
 κόμπων μεταρσίων πρόσω. 1220

ΧΟ. μόνος μόνοισιν ἐν δόμοις ἀναστρέφει. ἀντ. δ'.

ΠΗ. οὐκέτ' ἐστί μοι πόλις  
 σκῆπτρα τάδ' ἐρρέτω 'πὶ γᾶν,  
 σύ τ', ὦ κατ' ἄντρα νύχια Νηρέως κόρη,  
 πανώλεθρόν μ' ὄψεται πίτνοντα. 1226

ΧΟ. ἰὼ ἰὼ.  
 τί κεκίνηται; τίνος αἰσθάνομαι  
 θείου; κοῦραι, λεύσσετ', ἀθρήσατε  
 δαίμων ὅδε τις, λευκὴν αἰθέρα  
 πορθμευόμενος, τῶν ἵπποβότων  
 Φθίας πεδίων ἐπιβαίνει. 1230

## ΘΕΤΙΣ.

Πηλεῦ, χάριν σοι τῶν πάρος νυμφευμάτων  
 ἦκω Θέτις λιπούσα Νηρέως δόμους.  
 καὶ πρῶτα μὲν σοι τοῖς παρεστῶσιν κακοῖς  
 μηδέν τι λίαν δυσφορεῖν παρήνεσα  
 καὶ γὰρ, ἦν ἄκλαυστ' ἐχρῆν τίκτειν τέκνα, —  
 ἀπώλεσ' ἐκ σοῦ παῖδα τὸν ταχὺν πόδας  
 Ἀχιλλέα τεκοῦσα, πρῶτον Ἑλλάδος.  
 ὦν δ' οὔνεκ' ἦλθον, σημανῶ, σὺ δ' ἐνδέχου.  
 τὸν μὲν θανόντα τόνδ' Ἀχιλλέως γόνον  
 θάψον, πορεύσας Πυθικὴν πρὸς ἐσχάραν, 1240  
 Δελφοῖς ὄνειδος, ὡς ἀπαγγέλλῃ τάφος  
 φόνον βίαιον τῆς Ὀρεστείας χερὸς.

γυναῖκα δ' αἰχμάλωτον, Ἀνδρομάχην λέγω,  
 Μολοσσίαν γῆν χρὴ κατοικῆσαι, γέρον,  
 Ἑλένη ξυναλλαχθεῖσαν εὐναίοις γάμοις, 1245  
 καὶ παῖδα τόνδε, τῶν ἀπ' Αἰακοῦ μόνον  
 λελειμμένον δὴ βασιλέα δ' ἐκ τοῦδε χρὴ  
 ἄλλον δι' ἄλλου διαπερᾶν Μολοσσίας  
 εὐδαιμονοῦντας· οὐ γὰρ ὧδ' ἀνάστατον  
 γένος γενέσθαι δεῖ τὸ σὸν καμόν, γέρον, 1250  
 Τροίας τε· καὶ γὰρ θεοῖσι τῷ κείνης μέλει,  
 καίπερ πεσοῦσης Παλλάδος προθυμία.  
 σέ δ', ὥς ἂν εἰδῆς τῆς ἐμῆς εὐνῆς χάριν,  
 κακῶν ἀπαλλάξασα τῶν βροτησίων 1255  
 ἀθάνατον ἄφθιτόν τε ποιήσω θεόν.  
 καῖπειτα Νηρέως ἐν δόμοις ἐμοῦ μέτα  
 τὸ λοιπὸν ἤδη θεὸς συνοικήσεις θεᾷ·  
 ἔνθεν κομίζων ξηρὸν ἐκ πόντου πόδα  
 τὸν φίλτατον σοὶ παῖδ' ἐμοί τ' Ἀχιλλέα 1260  
 ὄψει δόμους ναίοντα νησιωτικούς  
 Λευκὴν κατ' ἀκτὴν ἐντὸς Εὐξείνου πόρου.  
 ἀλλ' ἔρπε Δελφῶν ἐς θεόδμητον πόλιν  
 νεκρὸν κομίζων τόνδε, καὶ κρύψας χθονὶ  
 ἔλθων παλαιᾶς χοιράδος κοῖλον μυχόν 1265  
 Σηπιάδος ἵζου· μέμνε δ', ἔστ' ἂν ἐξ ἁλὸς  
 λαβοῦσα πεντήκοντα Νηρήδων χορὸν  
 ἔλθω κομιστήν σου· τὸ γὰρ πεπρωμένον  
 δεῖ σ' ἐκκομίζειν· Ζηνὶ γὰρ δοκεῖ τάδε.  
 παῦσαι δὲ λύπης τῶν τεθνηκότων ὑπερ- 1270  
 πᾶσιν γὰρ ἀνθρώποισιν ἦδε πρὸς θεῶν  
 ψῆφος κέκρανται, κατθανεῖν τ' ὀφείλεται.  
**ΠΗ.** ὦ πότνι', ὦ γενναῖα συγκοιμήματα,  
 Νηρέως γένεθλον, χαῖρε· ταῦτα δ' οὐξίως  
 σαντῆς τε ποιεῖς καὶ τέκνων τῶν ἐκ σεθεν. 1275

παύσω δὲ λύπην, σοῦ κελευούσης, θεά,  
καὶ τόνδε θάψας εἶμι Πηλίου πτυχάς,  
οὔπερ σὸν εἶλον χερσὶ κάλλιστον δέμας.  
κᾶτ' οὐ γαμῆν δῆτ' ἔκ τε γενναίων χρεῶν  
δοῦναί τ' ἐς ἐσθλούς, ὅστις εὖ βουλευέται ; 1280  
κακῶν δὲ λέκτρων μὴ ἱπιθυμίαν ἔχειν,  
μηδ' εἰ ζαπλούτους οἴσεται φερνὰς δόμοις.  
οὐ γάρ ποτ' ἂν πράξειαν ἐκ θεῶν κακῶς.

**ΧΟ.**   πολλαὶ μορφαὶ τῶν δαιμονίων,  
πολλὰ δ' ἀέλπτως κραίνουσι θεοί, 1285  
καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,  
τῶν δ' ἀδοκῆτων πόρον ἡὔρε θεός.  
τοῖόνδ' ἀπέβη τόδε πρᾶγμα.



## NOTES

*Cp.* = "compare"; *καὶ* = καὶ τὰ ἐξῆς, "etc."; *sc.* = *scilicet*, "supply, understand"; *tr.* = "translate."

**N.B.**—The student who is new to the study of Greek Tragedy will be well advised to defer his study of the text till he has read the Introduction (particularly §§ 1, 2, and 3), in which general difficulties and points of interest are discussed.

The story of the play is told by the Greek Scholiast (see *Introd.*, § 12) in a *ὑπόθεσις* or "argument," and he adds some interesting criticisms on certain features of the drama. See the notes on ll. 32, 1288.

The scene represents the front of the house of Neoptolemus; at one side of the stage is the shrine of Thetis.

Ll. 1-116 form the *Πρόλογος*. For the discussion of this term see *Introd.*, § 3.

1. *Ἀσιάτιδος γῆς σχῆμα*: *σχῆμα* in meaning closely resembles the Lat. *forma*; both words mean (i) "shape," "structure," (ii) "beauty" (of structure). The peculiarity in this passage is that *σχῆμα* does not mean a characteristic ("loveliness") of "the land of Asia," but an individual thing (the city of Thebes) *giving* beauty to another thing—"the *pride* of Asia."

*Θηβαία πόλις*: this Thebes was in N.E. Asia Minor (called by Homer *Θήβη Τροπλάκη*), and must not be confused with the two better-known towns of the same name, one in Central Greece, the other in Egypt. According to the Scholiast there were in all five cities so called.

Andromache's father, Eëtion, had been king of Thebes, and was killed by Achilles during the Trojan war.

3. *τύραννον ἐστίαν*: *τύραννον* is an example of what may be called the "poetic possessive adjective." This usage is found to a certain extent in (both Greek and Latin) prose. Thus "my father" is never *ἐμοῦ πατήρ* or *pater mei*—"the father of me," but always *ἐμὸς πατήρ* and *pater meus*; i.e. one never uses the possessive *case* when a possessive *adj.* is available. In prose this

rule is practically restricted to pronouns and pronominal adjj.; whereas in poetry there is a strong tendency to substitute for any possessive genitive case an adj. with a genitive meaning. Thus for *deus aequoris*, "god of the sea," one might say *deus aequoreus*; and *paternus* often means less than "fatherly," being simply the equivalent of *patris*. Here, for example, *κύριον* means not so much "lordly" as "of the king," belonging in sense to *Ἡρίδου*, in syntax to *δούλου*.

Probably the reason for this is that a case-concord makes for incidity; now, when the idea of possession is given by a possessive case, obviously no concord is possible. The acc. of *deus aequoris* is *deum aequoris*; but when the idea of possession is given by the very meaning of the word (as in *aequoreus*) the termination is left free to agree with the appropriate substantive.

4. *δάμαρ παιδοποιός*: "a wife for the rearing of children." *παιδοποιός* ("child-bearing") is not a useless epithet, for it points to the fact that Andromache's position was once proud and honourable. The adjective implies that her union with Hector was such that her children were legitimate; this is not the case with her now. The words, moreover, suggest the formula used at Athenian weddings, *ἐπ' ἀπότηρ παιδων γυναιων*—"for the begetting of legitimate children."

8 *ἦτις*: "seeing that I . . ." The fight between Achilles and Hector is the culmination of the *Iliad*, and occurs in the 22nd Book. Achilles, in consequence of a quarrel with Agamemnon, the Greek Captain-General, had refused to fight, and allowed the Trojans to rout the Greeks. But at last Patroclus, Achilles' dear friend, took the field against the Trojans, and after doing valiantly was slain by Hector. In his grief and rage Achilles went out to fight once more, and killed the Trojan leader.

ἐξ *Ἀχιλλέως θανόντ'*: as *θνήσκω* is used as the passive of *κτείνω*, it takes the construction appropriate to the passive.

9. *τίκτω*: for the tense see note on L 152.

10. Astyanax was still a baby when his father was killed, and when Troy was taken, a short time afterwards, he was murdered by the Greeks in the manner described. This deed forms an important episode in the *Troades* of Euripides.

11. *πέδον* should not be confused with *πέδιον*, which = "plain." *πέδον* is simply "ground" or "spot." In the *Bacchae* (l. 137) Euripides uses the cognate adv. *πεδόσε* of a spot high up on the mountains.

14. *νησιώτη*: there is a slight touch of contempt in this word, for the Greeks of the mainland, in spite of their love for the sea,



felt some disdain for their countrymen who were islanders. It is true that Greece itself is a peninsula, but that would only make the inhabitants more severe upon those who lived on real islands.

Neoptolemus was born in Scyros, in the Aegean, east of Euboea.

The first two syllables of *Νεοπτολέμω* are scanned as one by *synizesis*. See *Introd.*, § 6 (end).

15. *Λέλας*: governed by *ἐξαίρετον*.

18. Thetis was a sea-nymph whom Zeus at one time wished to espouse. It became known, however, that the son of Thetis would be greater than his father, and Zeus, to save his own throne, insisted that she should marry a mortal. Peleus was the man chosen, and their wedding was honoured by the presence of all the gods and goddesses of Heaven. One of Catullus' longer poems is called "The Marriage of Peleus and Thetis," and there is an interesting reference to the event in Tennyson's *Oenone*. For the famous interruption which occurred see *Introd.*, § 11.

19. *νιν*: plural, referring to *πέρδαι*.

21. *ἔσχε*: not *εἶχε*, which would imply that it was no longer his home. *ἔσχε* means that he "settled" there, on his return from Troy.

24. *ἐντίκτω*: for the tense see l. 9 and l. 152 (*note*).

28. *ἀλκὴν τιν' εὔρειν*: the acc. and infin. depends on the notion of thinking contained in *ἐλπίς* in the last line.

29. *ἐπεὶ*: "after" or "since."

*Δάκαιναν*: Hermione was the daughter of Helen and Menelaus, king of Sparta.

*γαμέ*: historic present.

30. *δοῦλον*: cf. note on l. 3. Here *τοῦτον δοῦλον λέχος* = *τὸ λέχος ἐμοῦ δούλης*, "the bed of me, who am a slave."

32. *φαρμάκοις*: drugs and poisons were the recognised weapons of an injured woman (their use may be paralleled by the vitriol-throwing which is not uncommon in modern France). Medea, in the play of that name, when in a situation similar to that of Andromache here, after discussing various ways of destroying her rival and her friends, says:

*κράτιστα τῇς εὐθείας, ἣ πεφύκαμεν*

*σοφαὶ μάλιστα, φαρμάκοις αὐτοὺς ἐλεῖν* (386-7).

"Best is the direct way, in which we women are most skilled—to slay them with poison."

We learn from the Scholiast (who dissents), that certain persons blamed Euripides for giving comic situations to tragic

characters. γυναικῶν τε γάρ ὑπονοίας κατ' ἀλλήλων καὶ ζήλους καὶ λοιδορίας καὶ ἄλλα ὅσα εἰς κωμῳδίαν συντελεῖ, ταῦτα ἀπαξάπαντα τοῦτο τὸ δράμα ἀπειληθέναι ("for the mutual suspicions, jealousies, and bickerings of women, and all the other ingredients of comedy, are heaped together in this play"). For a discussion of this criticism, by no means so absurd as it appears at first sight, see *Introd.*, § 12.

36. ἀγῶ:—ἀ ἐγῶ, where ἀ refers to λέκτρα.

39. βούλεται δέ με κτανεῖν: μὲ is lengthened before the κτ of the following word, as the δ of ἀπό in l. 41 is lengthened before σπ of Σπάρτης. See *Introd.*, § 6 (end).

43. δόμων: the gen. is governed by πάροιθεν, which simply = "near." It is not uncommon in tragedy to find a compound αἰ the first part only of which has any important meaning. Thus μονόστολος ("journeying alone") sometimes = μόνος.

44. ἦν: "in case."

46. ἐρμήνευμα: lit. "an explanation," and as the explanation often becomes a short expression for the thing, we arrive at the sense "symbol" which the word has in this line.

47. ὅς δ' ἔστι παῖς κτεί: the normal construction would be παῖδα ὅς . . . ὑπεκπέμπω. Here παῖδα is "attracted" into the relative clause and so into the case of ὅς.

49. πάρα = πάρεστι.

52. Πυθώ: another name of Delphi.

53. Achilles (παρὸς) had been slain by Paris with the aid of Phoebus, who directed the Trojan's arrow to the only vulnerable part of Achilles' body—his heel. The act of Neoptolemus in going to the Delphic shrine to demand satisfaction from the god is interesting in two ways. Firstly, the maniac but romantic audacity of the demand strikes us as peculiarly non-Greek. A parallel to it may be found in the story of Conal, to which Scott alludes in *Waterley*. Conal was a mythical Irish hero, who had sworn an oath never to take a blow without returning it. In the course of his life, like other heroes of myth, he went down to hell, where the Devil received him with a blow on the head. Conal instantly hit the Fiend back, exclaiming, "Blow for blow, and the Devil take the shortest nails."

Secondly, the passage affords a good example of the way in which Euripides makes his characters criticise the gods. The criticism not unfrequently takes a carping, narrow-minded form, but here the issue is clearly important and needs clearing up, for the sake both of men and of gods. The point of view of the Euripidean hero is that if the gods have done wrong they deserve

punishment. It is implied in the most open way that the conduct of gods should be able to stand investigation; and in the *Ion*, Ion insists on going into the shrine to ask Apollo himself the truth about a story affecting the dignity of the god. A well-known fragment of the *Bellerophon* of Euripides says *εἰ θεοὶ τι δρῶσιν αἰσχρόν, οὐκ εἰσὶν θεοί*, "if the gods do aught base, they are not gods" ("a wicked god is a contradiction in terms"). A discussion of the difficult but fascinating problem involved in such utterances of our poet will be found in the Introduction (§ 10).

οὐ: gen. of οὐ = ουκ.

56. τόδε: i.e., the name of "mistress," though in strict fact Andromache was now her σύνδουλος (l. 64). Mr. Hyslop refers to "a similar scene in Shakspeare (*King Henry VIII.* 1V. ii.), in which the same consideration is shown by inferiors to a queen in fallen estate."

61. εἰ: after verbs and nouns of fearing often = "lest."

62. οἴκτῳ δὲ τῷ σῷ: σῷ stands for the *objective* gen. σου, "in pity for you." So Socrates in the *Apology* says ἡ ἐμὴ διαβολή, "the evil report circulated"—not "by me," but "against me."

65. τῇδε: οὗτοι and such words are constantly used in tragedy to refer to the speaker.

δυστυχῆ: agrees with τῇδε.

70. πέπυσται: the subject is Ἑρμιόνη understood.

τὸν ἑμὸν ἐκθετον γόνον: the position of ἐκθετον, which is predicative in meaning, is peculiar. As a rule such words are placed outside the article and substantive.

71. πόθεν ποτ': i.e., "how did she get to know I had sent him away?"

73. φροῦδος ἐπ' αὐτόν: understand ἐστὶ: "has gone to fetch him."

75. λαβόντες γῦτες: the terminal assonance in these two words is somewhat rare (but cf. l. 812). One beauty of the *Georgics* is the way in which Vergil avoids this clashing of similar endings, producing a musical effect by artistic dissonance.

77. This repetition of εἰ is fairly common. In ll. 934-5 we get no less than three, belonging all to ἐκαρπούρα. The reason for this repetition is that εἰ has a great tendency to throw itself forward to the beginning of the clause (to show as early as possible that the sentence is conditional), and when in a long sentence the verb comes late εἰ is naturally repeated with it when it arrives.

79. ὥς ἥξει: gives the contents of the message (φάτις)—"that he will come."

80. γέρων . . . ὥστε σ' ὠφελεῖν: lit. "he is old for helping."

This is not quite "he is too old to help," but "he is but an aged helper."

παρών: "even if he *were* here." The participle often stands as the equivalent of an *if*-clause.

81. καὶ μὲν: "but then," introducing, as usual, a fresh thought, which here is an objection to the *statement* implied in the last line, viz., "No, I have not heard that Peleus is coming."

οὐχ ἄπαξ: implying "many times"; a case of *litotes* (=understatement).

83. πόθεν: i.e., "No, I suppose no one *would* take notice of any messages I gave them. Why should any one, as I am now a person of no account?" The little word is full of pathos. Andromache, once a queen, had assumed for the moment that all who came near her would obey her slightest wish, as in happier days. She is brought back to the present by the unconscious harshness in the question: "Surely you don't think anyone cares for you?"

84. χρόνιος: an example of the way in which the poets use the adjective where a prose-writer would employ the adverb, a less *personal* part of speech.

85. This was one of the stock accusations—for accusation it seems to be considered—against women, and is one of the many touches which show Euripides half way towards Menander and the New Comedy. See *Introd.*, § 2 (end).

ἂν εἴποις: potential—"you could find."

88. μηδέν: adverbial; lit. "reproach me not with that in any way."

90. καί: with this word the clause means "even supposing I *do* come to grief."

93. πρὸς αἰθέρ': this is a phrase frequently used in tragedy of a person who relieves his feelings by soliloquizing in the open air. Thus, at the beginning of the *Medea* the old Nurse says, "a yearning came upon me to tell my mistress' woes to earth and heaven" (γῆ τε κοῦραν ὦ). And Prometheus, in the *Prometheus Vinctus* of Aeschylus, begins his fine soliloquy by *addressing* the heaven and earth about him:

ὦ δῖος αἰθήρ, καὶ ταχύπτεροι προαί,  
ποταμῶν τε πηγαί, ποταμίων τε κυμάτων  
ἀνῆριθμον γέλασμα, παμμήτορ τε γῆ,  
καὶ τὸν πανόπτην κύκλον ἡλίου καλῶ.

("O heaven divine, and ye swift-winged breezes, ye river-founts, and ye thousand smiling ripples of ocean, yea, and earth, mother of all, and thou all-seeing orb of the sun, upon you do I call.")



94-5 lit : "For women take a delight in the troubles that encompass them take delight, that is, by having them always in their mouths and passing over their tongues." That is, 'women take a gloomy pleasure in talking of their woes.' *ἔχω* is explanatory infin. *κακῶν* is objective gen. governed by *τέρψις*.

96 *sqq.* It should be noticed that Andromache here gives a *résumé* of the matters she is to sing about, in proper order. Thus ll. 103-6 correspond to *πόλιν πατρώαν*, ll. 107-8 to *τὸν θάνατον θ'* *Ἐκτορα*, ll. 109-16 to *στερρόν τε τὸν ἑμὸν δαίμον'*, κτέ. This gives one a suspicion that the words of the "monody" which follows were as hard to follow as they are in modern grand opera.

98. *δαίμον'* : simply "fate" here. Cf. *Ion* 1374-5 : *τὰ τοῦ θεοῦ μὲν χρηστά, τοῦ δὲ δαίμονος | βάρεια*—"Heaven means well, but luck is hard"—a most astonishing pronouncement.

100-2. This is a restatement of the old saying "call no man happy until he is dead," i.e., it is not safe to say of a man's life that it is happy till death has put him beyond the reach of fortune ("don't halloo till you're out of the wood").

103-16. This passage is called a monody (*μονωδία*). Monodies were songs sung, not (as usual) by the Chorus, but by one of the actors. Euripides inserts them more frequently than Aeschylus and Sophocles, and brings this feature to a very high pitch of perfection. It would seem that he often wrote them for some actor with a talent for singing, as well as for the declamation of iambics. Probably the best extant example is the very beautiful and lengthy monody sung by the youthful priest Ion in front of the Delphic temple at sunrise. In the present case the song is written in elegiacs, which makes it unique in extant tragedy : but the way in which the Scholiast discusses it makes it likely that instances occur in other plays now lost. Isolated hexameters are not uncommon in lyrics (see l. 117, etc.), particularly in narrative passages.

The Greek elegiac metre differs from the Ovidian type in being more dactylic, and in admitting words of any number of syllables at the end of both hexameter and pentameter. Also, a long vowel at the end of a word is often shortened before a following vowel, instead of being elided. Thus the first word of the present passage is scanned *Ἰλῖψ* before *αἰπῶν*. Vergil sometimes imitates this rhythm.

Elegiacs resemble lyrics and differ from iambics linguistically in two points : (i) They admit Doric forms, e.g. *αἰπῶν* for *αἰπῶνῃ*, *ἄταν* for *ἄτην* ; (ii) the augment of verbs may be omitted, e.g.

ἀγόμεαν for ἡγόμεην (ἀγάγεται in l. 104 is not a case: the first α is long, and is Doric for η).

101. Ἰλίῳ: poetic dat. after a verb of motion (ἀγάγεται).

103. τιν' ἄταν: Helen is regarded as a personified curse coming upon Troy. This modern idea occurs also in a fine passage in the *Agamemnon* of Aeschylus, where Clytaemestra says that not she, but the family curse embodied in her, has slain Agamemnon.

104. εὐναίαν: predicative; "brought her to become his wife."

106. χυλιόναυς: Mr. Hyslop quotes Marlowe's *Faustus*: "Was this the face that launched a thousand ships?"

107. ἐμὸν: a noteworthy example of the "poetic possessive adj." noted on l. 8. Here μελίας agrees with ἐμοῦ ("of me") implied in ἐμὸν ("my") Cp. Ovid (*Her.* v. 43), *Flenimus, et nostros uideris flentis ocellos* ("I wept, and thou didst see mine eyes as I wept"), where *nostros* = *meos* = *mei*, with which *flentis* agrees.

τὸν περὶ τεύχεα ἔλκυσε: τὸν is used relatively, as very often in Homer. The use survives in tragedy, but is rare in extant plays. It is never found in comedy or Attic prose.

The Scholast points out that the statement is not quite accurate. According to Homer, Achilles *chased* Hector round the walls of Troy, and after he was dead dragged him behind his chariot to the Greek ships.

110. The figure of speech is significant. On the day of doom she puts slavery about her head for a garland, in place of the queenly diadem of happier days, and goes forth on her last sad journey to the Hellespont, the road she had often trodden before, not as now led by others (ἀγόμεαν), but leading the glad procession.

113. ἔμοι: last syllable short before vowel.

114. ἀεὶ ὑπο: in poetry it is not uncommon for a *dissyllabic* preposition to follow its case. When it does, the accent is thrown back to the first syllable.

116. Mr. Hyslop most appropriately quotes Jer. ix. 1: "Oh! that my head were waters, and my eyes a fountain of tears."

Paley says that there is a reference here to Niobe (who wept until she was turned to stone, when her tears still flowed as a fountain), but it is not necessary to suppose this.

For an account of the Chorus, see *Introd.*, §§ 2, 3, 4.

117-46. This lyric piece is called the *παροδος* ("entrance"-song), and was sung as the Chorus entered the *ὄρχήστρα* to take up their station. See *Introd.*, § 5.

δάπεδον: "floor," i.e. floor of the shrine. This acc. with *θεῖσσι* is common in tragedy.



119. *Φθιάς ὁμῶς*: short for *καίπερ Φθιάς οὔσα, ὁμῶς ἔμολον*, "in spite of being a woman of Phthia, I have come to visit thee." There is a note of condescension throughout these early utterances of the Chorus. Distinguish *Φθιάς* from *Φθίας* (gen. of *Φθία*).

*γένναν*: "race," i.e., here, "one by birth an Asiatic"—abstract for concrete, and collective for singular. Cp. Vergil, *Aen.* x. 228, *augilante, deum gens, Aenea?* "thou offspring of gods."

120. *εἰ*: "in case."

*τι*: agrees with *ἄκοι* (next line). This is the indefinite *τι*, which properly has no accent. In the present case the enclitic *σολ* throws its accent back upon *τι*.

121. *ἄκοι τεμαῖν*: the metaphor implied in *τεμαῖν* is that of compounding a medicine and adding a healing herb by cutting it up and letting the bits drop into the mixture.

122. We seem to hear an echo of a line at the opening of the *Iliad* (I. 6): *τίς δ' ἄρ σφῶν θεῶν ἐριδι ξυνέθηκε μάχισθαι*, "and which of the gods put them (Agamemnon and Achilles) to enmity that they should strive together?"

123-5: *ἐπίκουρον* is in apposition to *σέ*; lit., "being an unhappy rival in the matter of two marriage-beds as regards the son of Achilles," i.e., "you who stand in the position of a wretched rival to Hermione, who shares with you the affections of Neoptolemus."

126. The Chorus means that Andromache ought, for her own well-being, to realise as soon as may be the full weakness of her position. Hermione puts it in much the same way in ll. 164-9.

127. *δεσπόταις* is made emphatic by position—"it is with thy masters that thou art striving."

129. *δέξιμῳ*: "receiving sheep," i.e., "honoured by sacrifices."

131. *ἀτυχομένης*: the regular Homeric word for "scared," "panic-stricken."

132. *δεσποτῶν ἀνάγκαις*: "because of the oppression of thy masters." "Wherein art thou advantaged, to waste thy body in thy grief to this unseemly plight owing to the sternness of thy masters?"

133. *μόχθον . . . μοχθείς*: this use of a noun as cognate acc. with a verb of the same stem is common in tragedy. Cp. l. 1139, *πήδημα πηδήσας*. There is a strong example in *Bacchae* 955, *κρύψει σὺ κρύψιν ἢ σε κρυφθῆναι χρεών*. Modern English would use a synonymous noun or would otherwise vary the expression (translating the last example, e.g., "thou shalt hide in the way in which it is appropriate that thou shouldst be concealed").

134. οὐδὲν οὔσα: the Scholiast quotes *Orestes* 1115 (where we find the same word in the same connexion); οὐδὲν τὸ δοῦλον πρὸς τὸ μὴ δοῦλον γένος, "a race of slaves is nought, compared with a free people."

136. ξέναι: understand γῆς or πόλεως.

141. οἰκτροτάτα . . . ἔμοιγ' ἔμολες: "most pitiable in my eyes art thou come." ἔμοιγε is ethic dat. to be taken with οἰκ. Not "thou hast come to me," which would require πρὸς ἐμέ, παρὰ ἐμέ, or ὡς ἐμέ.

145. Διὸς κόρη is Helen, daughter of Zeus and Leda.

147-273. This "act" is called the "first ἐπεισόδιον." See *Introd.*, § 5.

In this speech Euripides gives us a vivid presentment of the bullying cruelty which in his own age, and as he asserts in the time immediately after Troy, ruled everything, whether in private life, as exercised by Hermione, or in public matters, as exercised by Menelaus. Moreover we have left behind us the age of heroes and find ourselves in the epoch of the snob. Hermione can boast that she is rich, a thing which would have been taken for granted by Penelope or Hecuba, and that she is no relation of such poverty-stricken people as Achilles or Peleus, a vaunt on which one would like to hear the comments of Nestor or Diomedes. The wife who brings her husband a rich dowry, and who is therefore more independent, has often been satirized as a thorn in her husband's side. Juvenal, in his famous Sixth Satire (l. 460), says: *intolerabilius nihil est quam femina dives*.

150. ἀπαρχάς: lit. "first-fruits," i.e., probably "marriage-gifts" from the bridegroom's family; or perhaps merely "rich possessions," firstfruits being naturally taken from the best of the produce.

152. δωρεῖται: not simply a historic present. When a past action has produced results which are still evident, the verb is often present. Here, for example, the robes which Menelaus gave to his daughter may be seen now upon her. Thus Vergil (xi. 172) says: *Magna trophaea ferunt quos dat tua dextera leto*, "they carry mighty trophies (taken from those men) whom thy right hand has given to death"; the "giving" was obviously in the past, but the corpses are now to be seen. τίκτω in l. 9 is a good example.

153. ὥστ' ἐλευθεροστομεῖν: if she had got her rich apparel from Neoptolemus, who favoured Andromache, she would not have been able "to give her a piece of her mind." But she is independent of the whole family.

154. This line is addressed apparently to the Chorus, who show by their presence on the spot, and perhaps by their gestures, that they sympathize with Andromache.

157. ἀνδρί: "in the eyes of my husband."

159-60. Ἡπειρώτις . . . ψυχὴ γυναικῶν: the epithet is transferred from γυναικῶν, to which by sense it belongs, to ψυχὴ. This "figure of speech" is called hypallage (ὑπαλλαγή, "exchange"). The Ἡπειρώτις is Asia.

163. ἦν δ' οὖν: "but if, after all," introducing an unlikely contingency, as here of σώσαι after καταναί. See Appendix.

167. τευχέων: scanned as one syllable by *synizesis* (συνίησις, "collapse").

χερί: note the second syllable lengthened before σπ.

Ἀχελῷου δρόσον: the "dew of Achelous" is simply water. The Achelous was the greatest stream in Greece (flowing into the Gulf of Acarnania), and so in poetry the proper name is used as = simply "water." Thus, Vergil (*Georgio* i. 9) uses *pocula Achelonia* of "cups of water." The commentators quote Lovelace:

When flowing cups flow swiftly round  
With no allaying *Thames*.

169. ἔν' αἰ γῆς: γῆς is partitive. ἔνα = "where." This local use is not rare in poetry. Latin *ut* = "where" is exceedingly uncommon; but *Catullus* (xi. 3, 4), has

*Litus ut longe resonante Eoa  
Tunditur unda*

("where the beach is smitten by the billows of the Eastern Sea whose roar resonates far and wide"). Both ἔνα and *ut* in this sense take the indicative.

οὐ γάρ ἐσθ' Ἐκτώρ, κτί: like many other spiteful and angry people, Hermione throws up in Andromache's face precisely those things for which she herself had once envied the Trojan princess.

χρυσός: the wealth of Priam and Troy was proverbial, and is often mentioned in the *Iliad*.

170 ἀμαθίας: partitive gen. with τοῦτο. This idiom is very frequent with verbs of motion (as ἤκει), and seems to imply some metaphor of traversing such and such a fraction of a journey.

ἀμαθία, properly "ignorance," is here, as often in poetry, used for "lust," "wickedness." See note on l. 1155.

172. αὐθέντου: originally meant "one who does a thing himself." The meaning was then narrowed down to "one who does a murder with his own hand" (For this violent restriction of

meaning op. πρόβατα, which should mean any animals which "walk forward," but is used only of sheep.) From the original meaning comes that of "one who acts on his own authority," and so "independent," not borrowed or a sham—whence our word "authentic."

171. πατρός: put by a neat poetic turn (for the sake of brevity) instead of ἐκείνου τανδρός, or the like.

ἥ: one would expect ὥστε "that," and so it should be translated. But the student should beware of the very common mistake which consists in supposing that one understands a passage when one has got a good translation for it. *Why* is ἥ used here? Probably two constructions have been run into one: (i) ἐς τοῦτο δ' ἦκει ἀμαθίας, ὥστε τολμᾷ, and (ii) ἀμαθιστάτη εἰ, ἥ τολμᾷ. Half of one construction and half of the other are combined in a sentence which, speaking technically, is ungrammatical. Thus, in the example which Mr. Hyslop cites from Sophocles *Ant.* 220, οὐκ ἔστιν οὕτω μῶρος δὲ θανεῖν ἐρῶ, we may see (i) οὐδεὶς ἔστιν δὲ θανεῖν ἐρῶ and (ii) οὐδεὶς ἔστιν οὕτω μῶρος ὥστε θανεῖν ἐρῶ. The student should be on the watch for such sentences; they are very numerous, and often cannot be explained satisfactorily in any other way than by the fusion of two simpler sentences.

173. τίκταιν: the pause at the end of the first foot is rare. Here it throws emphasis upon the word which sums up the whole quarrel and the bitterness of Hermione.

175-6. διὰ φόνου . . . χωροῦσι: διὰ is here used reciprocally, as Mr. Hyslop says (else αἱ φιλῶνται will have no point)—"fall to butchering one another."

176. τάνδ': partitive gen., governed by οὐδέν.

οὐδέν: acc., governed by ἐξείργει.

179. εὐναίαν Κύπριν: "tie of wedlock."

180. στήργουσιν, ὅστις: the abrupt change from pl. to sing. is common in enunciating a general proposition (to which sing. and pl. are equally applicable).

μή: not εἰ, of an indefinitely large class.

181. Lit., "the business (thing, matter) of the female mind is spiteful"; "a woman's mind is a spiteful thing." χρῆμα φρενός means little more than φρήν; but the idiom is only used when we wish to think of the thing, not in itself, but as possessing attributes.

183-231. This long speech of Andromache is an excellent specimen of Euripides' quasi-legal speeches, in which a person formally and with lawyer's eloquence, often very fine of the kind, answers an opponent's charges.



184. τὸ νέον: not "youth" simply, but "youthfulness" or "immaturity." No Greek would ever have said that "youth" was an evil. They recognised the grace and happiness of the early time of life more than any other people. For instance, a drinking-catch (attributed to Simonides), which enumerates the blessings most dear to mortal man, finishes with the line καὶ τὸ τέταρτον ἡβᾶν μετὰ τῶν φίλων—"and the fourth blessing is to enjoy one's youth amid one's friends." It is of the faults of crudity and selfish thoughtlessness that Euripides is thinking.

185. ὅστις: in full the sentence would run κακὸν γε θνητοῖς τὸ νέον, καὶ κακὸς ἐστὶν ὅστις ἐν τῷ νέῳ κτέ., "evil is youthfulness, and evil too is the person who . . ."

186-7. ἐγὼ δὲ ταρβῶ . . . ἀπόση: a slave (and even a resident alien) could not plead in person before the Athenian law-courts.

188. ὀφλω βλάβην: "pay damage," i.e. "be punished." ὀφλισκάνω is "to owe," and so "to stand to pay" something. It often takes an acc., indicating the way in which one is punished (lit. "what one owes"—hence the acc.); e.g. μωρίαν ὀφλισκάνω, "I incur a charge of folly."

189 πνέοντες: a frequent metaphor, reproduced in our use of the word "spirit" (*spiritus*, lit. "breathing").

193. πεισθεῖς: note voice.

ἀπωθῶ: tentative present.

194-9. She offers a list of suppositions which, if true, might actuate her in trying to supplant Hermione; all of these suppositions are obviously false.

200. ἐφορκίδα: used of any encumbrance which one has to drag (ἐλκεῖν) about with one.

203-4. Ironical.

γάρ, as often, implies assent to what has gone before, and then supplies a reason for that assent. "Yes, they will allow it, for they love me."

ῆ: this, not ἦν, was the correct spelling in Euripides' day for the 1st pers. sing.

205. ἐμῶν: emphatic, implying that Neoptolemus has been estranged from his wife, not because Andromache used charms, but because Hermione did *not* use hers (φίλτρον, l. 207).

207. καὶ τόδ': that is, τὸ ξυνεῖναι ἐπιτηδεῖαν εἶναι, which is implied in the preceding line.

208. ἀπεραί: notice the rare crasis for αἱ ἀπεραί.

209 sq.: i.e. as soon as ever you are annoyed, you dilate on the glories of Sparta, and of Menelaus, and so make your husband

weary of you. "Whereas," says Andromache in effect, "you ought to put up with anything."

ἡ . . . πόλις μέγ' ἐστί: lit. "the Laconian city is a great thing" (hence the neuter).

Σκῦρον: the island on which Neoptolemus was born

211. πλουτεῖς: i.e. "you make a vaunt of your wealth."

οὐ πλουτοῦσι: short for τοῖς οὐ πλουτοῦσι.

212. ταῦτα: acc. of reference—"it is because of *this* that . . ." ταῦτα is put first for emphasis—"it is not my drugs, but your own folly, which have alienated him."

215. χιόνι . . . κατάρρυντον: not "watered by snow-water," but "on which the snow descends."

216. ἴνα: "where"; cp. l. 168 (*note*).

217. κοινούμενος: added somewhat loosely. Tr. "by turns." Notice that Andromache refers to polygamy as being strange to her as well as to Hermione. The Trojans of that age, unlike Orientals of Euripides' time, were monogamists. Priam is the only person of whom *polygamy* is asserted in the *Iliad*. But irregular connexions were far from being unknown. See ll. 222-5.

218-19. "If you *had* killed them, it would have been thought you did it from lustful jealousy, a reproach which would then have attached itself to all women." Euripides, who always understands the female point of view, even when he appears least sympathetic, often refers feelingly to the fact that all women suffer for the fault of one. Then, as now, such a remark as "she is a disgrace to her sex" would sound natural; then, as now, "*he* is a disgrace to *his* sex" would be so novel as to be barely intelligible.

220. αἰσχρόν γε: sc. ἂν ᾤν—"that would have been shameful."

χείρον' ἀρσένων: χείρον' agrees with νόσον, so that the "weakness" is said to be "worse than men"—a short way of saying "worse than the weakness of men."

νόσον ταύτην: this fierce jealousy about λέχος.

221. προῦσστημεν: the "gnomic" aorist, referring to a general rule ("We stand in front of it," i.e. "we disguise it"). This "gnomic" aorist should always be translated by the English (so-called) present ("we disguise," etc.). The fact is that the one verb is no more past than the other is present. The aorist originally had no time signification at all (ἀόριστος means "undefined"), and this is still the case in all moods except the indic. λῦσαι (except in *or. obl.*) can be used of the future or present quite as well as of the past. And in the same way our "present"



has usually no time significance—if it has any, it is past. For example, "I go" does not mean that at this moment I am executing certain movements. If we mean that, we say "I am going"—the periphrastic pres. "I go," means I have a habit of going, and all the real information it gives is that I have gone several times in the *past* and intend to do so in the *future*. Obviously such a sentence as "I attend church every Sunday" cannot refer merely to present time.

222-7. This strange passage may probably be taken as embodying Euripides' own opinions about wifely duty. He sympathised fully with women and understood their troubles, but seems to have shared the contemporary view that the wife was distinctly the inferior of the husband and should bow to him in all things.

The artless libel upon Hector is almost amusing. There is no hint of any such thing in the *Iliad*; he is the ideal husband as well as the ideal champion of his country. But Homer (*Il.* v. 70-71) tells us that the Trojan lady Theano showed her affection for her husband Antenor in the way here mentioned.

222. τὴν σὴν χάριν: χάριν is acc. of "reference"—"for love of thee." σὴν = σοῦ, which would be obj. gen.

223. καὶ ξυνήρων: "so far from being spiteful towards these rivals, I actually (καί) fell in love with them for your sake." ξυνήρων εἰ σφάλλαι is the regular construction to express indefinite frequency in past time.

229. τὴν τεκοῦσαν: Helen, who was wedded to Menelaus, Paris, Deipobus, Menelaus again, and finally to Achilles (in the Islands of the Blest).

232. προσίσταται: lit. "it stands beside you," "is not opposed to you," and so "is agreeable to you." "In so far as it is quite to your liking, so far be persuaded to . . ."

233. τόσωνδε: corresponding to ὅσων in the last line.

τῇδε συμβῆναι λόγους: "to come to an agreement in words," i.e. to discuss the matter with a view to some *modus vivendi*.

234. σεμνομυθεῖς: σεμνός always means "solemn," whether (i) = "awe-inspiring," or (ii) = "puritanical," "priggish." Euripides is fond of using it in the latter sense, as here ("Why do you give yourself such airs in your talk?"), where the accusation of priggishness is explained in the next line.

235. τὰμὰ: "my conduct," or "my character"; little more than ἐγώ.

236 sq. This form of dialogue, in which each of the two speakers has one line only at a time, is called στιχομυθία.

"talking by lines" (στίχος = "line"; cp. "distich"). Its peculiarities are: (i) Each line has one telling point, which is well and clearly brought out; (ii) one speaker frequently continues the construction used by the other in the preceding line; (iii) particles, used with great force and elegance, are abundant; (iv) a speaker often continues his sentence on into his next line, without noticing the intervening remark of his interlocutor, (v) the language is terse and often brilliantly idiomatic.

236. οὐκ οὖν . . . γε: understand σώφρων εἴ from the last line. "Thou art not chaste in thy present remarks at any rate." ἐφ' οἷς is short for ἐπ' ἐκείνους ἐφ' οἷς. See Appendix.

238. I.e., *though* thou art young thou dost talk of shameful topics.

239. σὺ δ' οὐ λέγεις γε: "but you do not merely talk."

240. οὐκ αἶ: Paley's note is excellent: "'What, *Lore* again? Go and bear your disappointment about it in silence.' The verse is briefly put, because the limits of the στιχομυθία necessitate such a compendious way of speaking."

240. περί: in tragedy it is common to have a *dissyllabic* preposition following its case. When it does, the accent of the preposition is thrown back upon the first syllable, and the word is almost always at the end of the line.

241. τί δ': "Why?" That is, why should I chafe in silence and not proclaim my wrongs aloud, since matters of the heart (ταῦτα) are of the highest importance to women, to you Trojans as well as to us Greeks (πανταχοῦ)? For the remark γυναῖξί ταῦτα πρῶτα cp. ll. 904-5 and note.

This is a pure iambic line (see *Introd.*, § 7).

242. γε: see Appendix for this interesting word. "Yes, when they indulge in them honourably."

μὴ οὐ: pronounced as one syllable by *synizesis* (συνίησις = "collapse").

οὐ καλά: Andromache answers as if Neoptolemus by πρῶτα had meant καλά ("Are not such rights honourable ones?") "Yes, they are honourable if women handle them in the proper spirit, but the whole thing becomes a disgrace to women if they adopt a sordid attitude towards them." Euripides shows that love, though a fundamental thing, is also such a delicate matter that according to the point of view one adopts towards it it may become the highest or the lowest interest of humanity.

243 sq. Hermione has just appealed to the feelings of universal womanhood (πανταχοῦ, l. 241). Now (l. 243), finding that she is being refuted on such broad ground, she falls back upon her

well-worn gibe; but Andromache (l. 244) keeps her to the ground she has herself taken up. Then the other (l. 245) grows still more illogical; she passes beyond taunts to spiteful threats.

247. *μισοῦν*: acc. agreeing with *δγαλμα* in the last line.

*γε*: indicating assent to the other's remark, but adding a rider: "Yes, I do see it, *but* it (*i.e.* she) hates . . ."

*φόνε*: poetical use of dative to express cause.

249. This line may be taken in two ways. (i) "Dost thou wish to go deeper still into my miseries?" *πρόσω* would then mean "going farther *into* the subject" (ii) "Hast thou the effrontery even to hint at the woes of my family?" *πρόσω* would then imply "standing at a distance and touching my woes timidly at arm's length." The first alternative is more likely, as Andromache has gone a step farther by mentioning Helen.

250. Ironical, because she has said enough to sting. Thus in the *Hecuba*, when Polymestor has been threatening Agamemnon with an evil death, Agamemnon tells his attendants to shut Polymestor's mouth, and the captive replies, *ἐγκλείετ' εἴρηται γάρ*—"shut my mouth if you will, for I have said my say."

251. *ἐκείνο*: looking forward, as often, to an explanatory clause, which in this case does not come till l. 253.

252. Simply an insult. Andromache now takes no pains to conciliate Hermione.

254. *εἰ δὲ μή*: negatives *μὴ θανοῦμαι*; lit. "but if I shall not not-die," *i.e.* "if you *do* mean to slay me, I will *not* leave the shrine."

*θανοῦμαι*: beware of translating *θνήσκω* invariably as "die." It often means "be killed," and is used regularly as the passive of *κτείνω* in Attic, to which *κτείνομαι* is almost unknown. In the same way *κείμεναι* often serves as passive to *τίθηναι*, and should be translated so.

255. *ὥς τοῦτ' ἄρα*: understand *γινῶθι*—"know that . . ."

256. *ἐκδώσω*: "give up." The usual meaning of *ἐκδίδωμι* is "give in marriage." See l. 344.

*με*: for *ἐμαυτήν*.

258. *8' οἶν*: see Append.x. "Get thee to thy burning," "burn on." *δῆτα* is used in precisely the same way.

*θεοί*: one syllable by synizesis, very common in the case of this word. So *θεῶν* in l. 260.

259. *ἀλγῆδόναι*: governed by *προσεῖσω* in l. 257.

260. *ἡ μέντοι σε*: this, of course, was the reason for taking refuge in a temple or holy precinct. Violence done upon a refugee was sacrilege in such a place, and would be punished by the outraged deity.

261. σκληρόν: not merely "hard," but "stubborn," "inflexible"  
 θράσος: abstract for concrete. "O heart of stubborn will."

262. ἐγκατερείς: καρτερία is "enduring courage" of a passive sort. "Is it even so (δὴ)? Wilt thou show a patient front even to death?"

264. ἀλλὰ γάρ: after ἀλλὰ something should be understood which is the opposite of what follows γάρ. Here, for instance, "but I will not explain further, for I will hide my words" Translate ἀλλὰ γάρ simply by "but."

265. αὐτό probably agrees with ἔργον.

266. κάθησ' ἔδραϊα: "sit there in suppliant posture." ἔδρα and its cognates may mean not simply "seat" or "sitting," but "sitting in a sacred spot as a suppliant." So the use of καθήσασ is not tautology. Thus Sophocles (*Oed. Tyr.* 2) says, ἔδρας θοάζετε, where θοάζετε means "ye sit."

καὶ γὰρ εἰ περίξ σ' ἔχει τηκτὸς μόλυβδος: i.e. "even if thou art fastened to thy place by molten lead"; as we would say, "even if thou art rooted to the spot." The metaphor is that of a statue fixed in its place by molten lead poured round the feet. Andromache remains as still and stubborn as a statue. Cp. *Twelfth Night*, II. iv.: "She sat like patience on a monument, Smiling at grief."

269. δεινόν: sc. ἐστὶ—" 'tis shameful"; and the rest of the speech down to κακῆς (l. 273) tells what is shameful. "It is monstrous that whereas some god has established . . . nobody has yet discovered." If the constructions were quite regular we should have had οὐδένα . . . ἐξημνηκέναι, but as the sentence is long it slips back into the nom. and indic. construction.

274-308. First Stasimon (see *Intro.*, § 5). This Chorus has little apparent connexion (see *Intro.*, § 2) with the episode which it follows. But Hartung, the acute German critic, has the following remarks. "I observe two reasons for the mention of this [the judgment of Paris]. In the first place the poet wished to show, by some conspicuous example, the deadly effects of female rivalry and of the lust of men. And in the second place he wished to hint that the events of this play repeat in a fashion the doings before Troy. For Neoptolemus receives the legacy of his father's wickedness, Hermione, like a second Helen, brings ruin to the kingdom which has received her, Menelaus again takes up arms for a vicious woman, and Andromache, the noble wife of Hector, is on the scene, that Heaven may avenge the insults she suffers and the death of her husband at the same time."



274. ἄρ' : see Appendix. Now, at last, the full meaning of the decision of Paris begins to make itself apparent.

Ἰδαίαν ἐς νάπαν : Paris fed his flocks on the slopes of Ida, a mountain near Troy.

275. τόκος : Hermes, called in Latin *Mercurius*. Maia was a daughter of Atlas ; she and her six sisters at death were turned into the constellation Pleiades.

276. τρίπῳλον ἄρμα : lit., "a team consisting of three young horses." ἄρμα, properly "chariot," is sometimes used of the horses. πῶλος in tragedy often means "young woman" (cp. l. 621). Translate "bringing the three fair goddesses, even as a team of young horses yoked together."

278. καλλιζυγές, "beauteously-yoked," means here no more than "beautiful." The compound is used because of ἄρμα in the last line. Cp. note on l. 43.

279. Lit., "arrayed with a fearful strife of (i.e. about) comeliness." κεκορυθμένον, "equipped with a κόρυς."

εὐμορφίας : governed by ἐριδι, "a quarrel about beauty."

280. βούτα : Doric form of Attic βούτου.

281-2. Note the correspondence between these two lines—the subst. νεανίαν at the end of one corresponding to the subst. αἶψαν at the end of the other ; and each is preceded by a four-syllable adjective. This suggests that βοτῆρα also corresponds to ἐρημον and is used adjectivally ; and probably both words are to be taken emphatically. "To the steading of the neatherd, even to the young man as he tended his flocks in solitude, and to the cot which was his dwelling-place in the wild."

281. ἀμφί : lit "around"—they came and stood beside him.

284. ταί : old form of αἱ, used by Homer.

νάπος : gov. without preposition by a verb of motion, as often in poetry.

οὔρειαν : Doric for οὔρειαν.

285. πιδάκων : Homer often calls Mount Ida πολυπῖδαξ (translated by Tennyson in *Oenone* as "many-fountained Ida").

νίψαν : = ἐνίψαν. This omission of the augment is confined in Attic to tragedy, and is only used in narrative passages. Thus in iambs it is only found in the long Messenger's speeches (ρήσεις), and in lyrics like the present. It is very common in the Homeric poems, which are almost entirely narrative.

286. ἔβαν : ἔβησαν.

Πριαμίδαν : see note on νάπος (l. 284). The "son of Priam" is, of course, Paris.

ὑπερβολαῖς κτί: lit., "vying with one another in excesses of spiteful words," i.e. "in their rivalry striving to outdo one another in bitter speech."

290. Κύπρις: i.e. Aphrodite, called Κύπρις from the name of Cyprus, where she was worshipped with especial reverence. The promise was that if Paris gave her the prize she would give him the most beautiful wife in the world.

εἶλε: intrans., "was victorious."

292. σύγχυσιν: acc. in apposition to the whole preceding sentence; the promise of Aphrodite meant ruin. See note on l. 1241.

294. ὑπὲρ κεφαλάν ἔβαλεν: i.e. had raised him high and flung him to the earth. ὑπὲρ κεφ. indicates force and ruthlessness.

κακόν; goes with μόρον (next line).

295. νῦν: acc. governed by κρανεῖν.

θεσπεσίῳ δάφνῳ: the laurel is called "divine" because it was sacred to Phoebus, the god of inspiration and of prophecy. Cassandra had been endowed by him with the gift of prophecy, and is here depicted as foretelling the doom of Troy from her oracular seat in the temple of Phoebus, which was always decorated with laurel.

(This explanation seems better than the favourite view, which takes δάφνῳ as referring to a great old laurel which grew beside the altar in Priam's courtyard. παρὰ θεσπ. δάφν. has little force if we take the passage in this way.)

298. κρανεῖν: depends on βόασε, which = βοῶσα ἐκέλευσεν. For the omission of the augment in βόασε see note on l. 285.

299. λῶσαν: acc. in apposition with νῦν.

304. ἔσχεις ἄν: not "you would have retained" your old position, which would require εἶχες ἄν. ἔσχον regularly means "I got." So here, "you would have got" in due time a throne in the palace—i.e. you would have succeeded with Hector, on the death of Priam, to the throne of Troy.

305. παρῆλυσαι: the subject is probably Κασσάνδρα.

306. Τρωϊάν: understand γῆν.

307-8 λέχη, κτί: Euripides always feels for the sufferings of the obscure and humble who have no voice in the ordering of events, and yet suffer most deeply in the end. The same idea is expressed (more carelessly) by Horace (*Ep* I. ii. 14) in words which have passed into a proverb: *Quicquid delirant reges, plectuntur Achivi*—"Whatever folly the kings commit, the Greeks (i.e. the common people) pay for it."

309. Enter Menelaus, bringing in Andromache's son Molottus,



and followed by attendants. Menelaus is almost always (the *Helena* of Euripides displays a striking exception) painted by the tragedians as an odious wretch, cruel, treacherous, and cowardly—in short, a typical Spartan of the day, as seen by Athenians. In Homer, Menelaus is totally different—brave, unassuming, and in every way amiable.

σὸν παῖδ': the little son of Andromache and Neoptolemus, called Molottas according to the MS. (in the list of *dramatis personæ*), not Molossus, a spelling which is probably due to l. 1248. The name does not occur in the play itself.

310. λάθρα θυγατρός: "without my daughter's knowledge."

311-12. A sneer. Andromache had not thought the goddess strong enough to protect the boy; she has trusted to her own devices, and is deservedly circumvented.

313. τοῦδε: δε, etc., are often used in tragedy as = ἐγώ, etc.

318. ἦν: cognate acc. with ἀμαρτάνεις.

319. μυρίοισι: ethnic dat. "for multitudes" Tr. "in the case of countless men."

320. οὐδέν γεγῶσι: "who are nothing worth." γεγῶσι, lit. "having been born," is often used as a synonym for ὦν. Euripides is fond of using οὐδέν in speaking of moral or intellectual worthlessness. He even uses the plural οὐδένες, "nobodies" Cp. l. 700.

μέγαν: predicative—"thou hast puffed up their life to greatness."

321. ἀληθείας ὑπο: the personal construction implies the personification of Truth; so with Falsehood in the next line. "Those to whom Truth gives their glory."

322. εὐδαμονίζω: the object is ἐκείνους, understood as antecedent to οἷς

τοὺς δ' ὑπο ψευδῶν: supply ἔχοντας τὴν εὐκλειαν, "those who derive their glory from falsehood." ἔχοντας is omitted, because it is implied in the last line, ἐκείνους οἷς ἔστι being equivalent to τοὺς ἔχοντας. Then τοὺς ἔχοντας is governed by δξιώσω, and ἔχειν is an explanatory infinitive limiting δξιώσω, "I will not think them worthy to have." The object to ἔχειν is μηδέν (implied in οὐκ δξιώσω), and μηδέν again is qualified by πλὴν τύχῃ φρονεῖν δοκεῖν. τύχῃ φρονεῖν depends upon δοκεῖν. Lit. "those whose glory is derived from truth I deem happy. But I will not think those whose glory is derived from falsehood to be worthy to have anything except the being thought wise by accident." They do sometimes show sense, but only by chance; they have no deep wisdom. δοκεῖν is not simply "to seem" (that would imply

that they were *not* really "wise by chance"), but "to be thought" Andromache means, "If I had my way, their reputation would be limited to notoriety on the score of a lucky guess or two." This somewhat obscure remark is levelled at the Spartans as a whole, and is a prelude to the electrifying speech in ll. 445-63.

324. στρατηγῶν: participle from στρατηγέω, not to be confused with gen. pl. of στρατηγός.

325. ὦδε φαῦλος: "as poor a creature as you are showing yourself to be."

326. ὅστις: "seeing that you . . .," like ἥτις in l. 8.

328. κατίστης εἰς ἀγῶν': "hast entered into the lists with."

οὐκ ἀξιῶ κτέ: that is, you are not worthy the honour of having taken Troy, and Troy was dishonoured by your capturing her.

330. ἔωθεν: this idea is well expressed by Burns in his well-known lines:

"The rank is but the guinea-stamp,  
The man's the gowd for a' that."

331. τὰ δ' ἐνδον: merely a variant for ἐνδον δέ, lit. "but as far as regards the things within." τὰ is acc. of respect.

332. πλὴν εἴ τι πλούτῳ: understand some such word as ὑπερέχουσι (suggested by the Scholast). "Unless it be perchance (τι) that they surpass them in wealth" The ellipse is peculiar; the verb meaning "they surpass" is to be supplied from ἴσσι (εἰσὶ), "they are *no better than* all other men," as we say πλὴν is sometimes an adv., sometimes a conj. (as here), and sometimes a prep. (with gen.).

τοῦτο: not πλοῦτος simply, as that would of course require εἶδος, but probably "to excel in wealth," τὸ ὑπερέχειν πλούτῳ, though the verb, as noted above, is not expressed.

Notice the wonderful flexibility and lucid grace of Euripides' style. This line is so closely packed that to explain the syntax precisely microscopic examination is necessary; and yet all is so clear that any Greek child would understand instantly.

333. διαπεράνωμεν λόγους: not "let us finish our conversation," but "let us have a complete discussion," i.e. "let us thrash the matter out." She proceeds to set the example by expounding the issues of the case for Menelaus' consideration. The points are important and well brought out. These quasi-legal speeches in Euripides have often been laughed at in ancient and modern times; it is hard to see why.

334. τίθνηκα δῆ: δῆ indicates that an imaginary case is put—"Let us say for the sake of argument that your daughter has had my life"—and she proceeds to explain what the consequences

will be if she *is* killed. Thus, in *Medea* 389, when Medea is debating with herself whether she shall slay her enemies or not, she says *καὶ δὴ τεθνᾶσι τίς με δέξεται πόλις*; "Well, supposing I have killed them, what city will give me harbourage?"

334. *σὴ θυγατρί*: ethic dat., "suppose I am slain to please thy daughter."

335. *μιαῖφονον μύσος*: "the pollution of blood-guiltiness."

*οὐκέτι*: i.e. "at present she is not guilty. Let her not take the decisive step into crime."

336. *ἐν τοῖς πολλοῖς*: "in the opinion of most men."

*καὶ σὺ*: "as well as your daughter."

*τόνδ' ἀγωνιᾷ φόνον*: *ἀγών* often means "a criminal trial," and *ἀγωνίζομαι* "to be a defendant." The present phrase then means in full, "Thou wilt be a defendant in the lawsuit caused by this murder (which you are planning)." That is, "thou wilt be regarded as an accomplice."

337. *τὸ συνδρῶν γάρ σ' ἀναγκάσει χρεός*: *χρεός*, properly "debt," means here "guilt," for when you are guilty there is something you ought to *pay* (viz. the penalty: cp. *πανὰς ἐκτίναν*, etc.) *τὸ συνδρῶν* qualifies *χρεός*—"the guilt which acts together with" the chief murderer (for *συνδρῶν* implies *τῇ Ἑρμιόνη*). So the phrase means "an accomplice's guilt." *ἀναγκάσει* means "will force thee to be regarded as in part responsible for this murder."

Translate the two lines: "And in the eyes of most men thou too wilt share the blame of this murder; for the guilty fact that thou didst help thy daughter will force thee to share the blame."

338. *ἤν δ' οὖν*: as in l. 163, these words introduce a less likely alternative. "But supposing . . ."

*μὴ θανεῖν ὑπεκδράμω*: when an explanatory infin. accompanies a verb of negative meaning, *μὴ* is often joined to the infin. to bring out the negative more clearly. When the main verb is itself negated, the infin. takes *οὐ μὴ*. Thus, "I did not escape death" would be *οὐχ ὑπεξέδραμον μὴ οὐ θανεῖν*.

340. *ῥᾳδίως*: does not always—"easily." It implies the absence of difficulty of any kind, usually (i) absence of external obstacles, when it means "easily," but sometimes (ii) absence of internal obstacles, i.e. the obstacles arising from one's own character or state of mind, when it means "without compunction," "without a struggle," "with complaisance." As a rule, "lightly" is the best word in this sense, and it may be used here.

341. *ᾧδ' ἀνάνδρον*: "so unmanly" as to put up with such an outrage as the murder of his child.

342. εἰσιν οἱ: note the accent of both these words. In particular contrast with οἱ "whither," (i) οἱ "the," (i.) οἱ "who," (iii) οἱ "to him" "He will go whither he ought" means, "he will seek satisfaction from the proper parties."

οἱ χρή: understand εἶναι.

343. δρῶν φανήσεται: notice the difference between the two constructions of φαίνομαι (i) φαίνομαι ὦν "I appear (am seen) being," "I do openly," (ii) φαίνομαι εἶναι, "I appear to be" (but am not).

344. ἐκδιδούς: ἐκδίδωμι is the regular word for "to give one's daughter in marriage." Notice the tense of the participle. The use of the present here is conative (ἐπινοῶ, "I try"). Andromache means "when Neoptolemus has thrust your daughter out, you will *try* to marry her to some one else (ἄλλῳ). And when you are attempting to arrange with him, what excuse for her having been divorced will you offer? (τί λέξεις;)." Then she mentions a reason which would be sound in such a case, and shows that it would not be true of Hermione.

346. ἐψεύσεται: parse carefully. She says "it will" where we should expect "it would,"—ψευδὲς ἂν εἴη.

349. *I.e.* Do you not see that troubles as great as I am describing threaten to come flooding upon you?

350. εὐνάς: acc. of reference with ἡδικομένην.

πόσας, though belonging syntactically to εὐνάς alone, goes in sense with the whole sentence. "How many times over would you prefer your daughter to be wronged with regard to εὐνή than, etc." As we say. "Surely you prefer that it should happen a thousand times rather than . . ."

351. ἤ: for μᾶλλον ἢ, "rather than."

παθεῖν: the person who πάσχα δν is Menelaus (not Hermione, for then Euripides would have written πάσχουσαν, corresponding to ἡδικομένην).

352. ἐπὶ μικροῖς: "for a trifling cause."

353. οὐδ': understand χρή.

357. ἐκόντες, ἄκοντες, βῶμιοι: masculine, though applying to Andromache alone. When a woman, speaking of herself, uses the plural (ἡμεῖς, 355), the gender used is always masculine. But when she speaks of several women the gender is feminine.

358. αὐτοί: *mea sponte*, "without thy compulsion."

359. ἐν σοῖσι γαμβροῖς: ἐν in these cases means "before a jury consisting of . . ." Tr. here "according to the verdict of thy son-in-law." γαμβροῖς refers to Neoptolemus alone (pl. for sing. is quite common), not, as Mr. Hyslop thinks, Neoptolemus and his



kin. The only surviving relative of Neoptolemus was Peleus (cp. l. 1083, *παῖς μόνου παιδὸς μόνος*), and Peleus could not be included in the term *γαμβροί*, which could only apply to persons of Neoptolemus' own generation. *ἀπαιδέων*, too, shows this.

360. *βλάβην ὀφείλω*: lit. "owe damages," i.e. "to whom I ought to pay a penalty."

361. "Such is my attitude." The usage of *μέν οὖν* is twofold (see Appendix). Here *μέν* simply opposes *ἡμεῖς* to *τῆς σῆς φρενός*. *τοιοῦδε*: for gender see note on l. 357.

362. *ἔν* is to be taken both with *φρενός* and *σοῦ*.

*σοῦ*: partitive; "one thing *in* thee," lit. "but I fear one thing in thee in thy mind." That is, I cannot rely on your heart or judgment (which my words ought to persuade), because on a former occasion you have shown yourself a woman's slave.

Observe the abruptness with which the speech ends. Almost always these long set speeches finish in a comparatively mild way—usually with a piece of moralising, as in ll. 418-20, where see note. There are several examples of this abrupt ending in the play, e.g. ll. 383, 641. Elsewhere it is very uncommon.

364. *ὥς γυνή πρὸς ἀσέβους*: "for a woman speaking to a man." *ὥς* is used in a limiting way (cp. Sophocles *O. T.* 1118). *πιστός ὥς νομεὺς ἀνὴρ*, "faithful, considering he is but a shepherd hind."

365. This line is generally explained, "the chastity of thy mind has shot all its shafts." This is probably wrong. *φρενός* is in that case much too loosely joined to *τὸ σῶφρον*. Euripides would probably have written *καὶ σῆς* (agreeing with *φρενός*). And by the run of the line, *φρενός* would naturally be expected to depend on *ἐξετάξευσεν*. Moreover, in these two-line comments of the Chorus the second line usually explains the first, often repeating it in other words. So here, l. 365 should explain *ἄγαν*. This connexion is given to some extent by the explanation quoted above: "You have said *too much* . . . and have expended *all* your shafts." But the connexion is only procured by laying upon *ἐξ-* (= "totally") more stress than it can naturally bear.

In view of these considerations it would be better to take *φρενός* as the emphatic word. "And thy chastity has shot beyond the bounds of *prudence*." "Your remarks may be true, but in so far as they are imprudently strong, they are excessive."

368. *ἔσται τις κτή*: "the object of the moment."

369. *Τροίαν ἱλάν*: *ἐκάστω* shows that a general rule is meant.



Troy and its story are already half-way towards becoming the proverb for difficulty which they were in later times. Thus in Theocritus (xv. 62) there is an amusing scene where some ladies are trying to gain admission to the palace on a festival day and are sorely jostled by the crowd. They ask an old woman whether it is possible to get in, and she replies sapiently:

ἐς Τροίαν περὶώμενοι ἦντον Ἀχαιοί.

καλλίστη παιδὶν κείρα θῆν πάντα τελεῖται.

"Yes, if you try. Trying got the Greeks inside Troy, my dear. It's trying that does everything." It is like our use of "Water-loo" for the supreme test of ability.

370. θυγατρί: governed by σύμμαχος (next line).

τάδε: explained by λέχουσι ἐντρέσθαι (next line).

372. ἄν: (note breathing) = & ἄν.

375. τοὺς ἑμούς: alluding to Hermione.

πρός: adverbial use, "besides."

376-7. A paraphrase of the proverb κοινὰ τὰ τῶν φίλων, an expression of which Plato was particularly fond. Martial in one of his epigrams (V. xlii. 7, 8) has the fine distich—

Extra fortunam est quicquid donatur amicis;

Quas dederis, solas semper habebis opes.

"The only wealth you can never lose is that which you have given away."

377. κοινά: predicative. "Their goods are held in common."

378. μένων: indicates the mistaken action which would involve his failure to "arrange his affairs as well as possible." "If, by waiting for the absent one . . ."

ἄπονος: again pl. for sing. (sc. Neoptolemus).

379. φαῦλος: he repeats the word which Andromache had flung at him in l. 325. "You say I am a poor creature. If I were to do as you ask and wait for Neoptolemus, your abuse would be deserved." Menelaus prides himself on being "no fool."

382. σοῦ οὐ θιλούσης: "if thou refusest." In spite of the conditional nature of the clause, οὐ and not μή is used, because οὐ θέλω is practically one verb.

τόνδε: last syllable lengthened before κτενῶ.

383. δυοῖν: gen. governed by θατέρω, which in turn is governed by ἀνάγκη. Lit. "There is a necessity to one of the two."

384-5. αἵρεσιν βίου: not "choice of life" in the sense which it would naturally bear in prose, viz., "selection of life (rather than death) to be my portion," but "choice about life," i.e., "necessity of choosing whether I shall let my son or myself live."

λαχοῦσα: "if I get" life. The participle often stands for an if-clause.

388. καίνας: 'ingressive' pres., "Why dost thou set about slaying me?"

τοῦ: = τίνος.

ποῖαν πόλιν προῖδωκα: a typical offence which would appeal to Menelaus as a public man.

389. τίνα σὼν κτε: two typical offences which would appeal to Menelaus as a private individual.

\*390 βίη: usually the violence implied in βίη is exercised by the subject of the verb; here it is exercised *upon* the subject.

391. δεσπότηισι: Neoptolemus only, to whom also κείνον refers.

392. τὴν ἀρχήν: "the source."

396. ἄχθαι τῷδε: the first burden of her own captivity.

397. ποσίν: "the troubles at my feet" are of course those immediately pressing on her. Distinguish carefully between this word (dat. pl. of ποῖς) and πόσιν (acc. sing. of πόσις). An Athenian audience had a perfect ear, and would never make any confusion. There is a passage in a Greek love-poem which illustrates the importance of accent in this particular case:

. . . ἐγὼ δ' ἔσπετρον εἶην  
 ὅπως αἶ βλέπῃς με·  
 ἐγὼ χιτῶν γενοίμην  
 ὅπως αἶ φορῇς με·  
 . . . καὶ σάνδαλον γενοίμην  
 μόνον ποσὶν πατεῖ με.

"But would that I were a mirror that thou mightest always gaze on me, or a garment that thou mightest bear me ever about thee . . . nay, would I might be even a shoe, so that thou mightest press me with thy foot!" If ποσὶν were taken as πόσιν the line would mean, "if only thou wilt trample on me *as thy husband*."

399. σφαγὰς τροχηλάτους: see note on ll. 107-8.

401. ἐπ': governs καὶ.

402. κόμης: ablative gen.; "by the hair."

403. φονεύσιν: poetical inaccuracy. She had married the *son* of Achilles who killed Hector.

405. παρελθούσας: "past."

406. "This boy alone (εἰς) was left to me."

ὀφθαλμός: the most precious thing. Mr. Hyslop well compares our phrase "the apple of the eye." Tr. "the light of my life."

407. οἷς δοκεῖ τάδε: perhaps not so feeble a remark as it appears at first sight. The colourless official δοκεῖ well expresses

the despair felt by obscure, helpless victims of a machine-like government like that of Sparta.

408. οὐ δῆτα: "certainly not."

τούμου γε οὐνεκα βίον: lit. "he shall not be slain for the sake of my life at any rate," i.e. "if he is slain, it shall not be because I would not die to save his life." "Not if the sacrifice of my wretched life can prevent it." Thus ἐμοῦ γε οὐνεκα νικήσει, "he will win if it depends on me to prevent him."

410. So. τὸ μὴ θανεῖν θνεϊδὸς ἐστὶν ἐμοί.

411. ἰδοῦ: at the word she comes forward from the shrine. ἰδοῦ is often used (especially in comedy "There!") to draw attention to one's obedience to a command. Tr. ἰδοῦ . . . ἦδε, "lo, behold me!"

προλείπω . . . χερσὶ: "I leave the altar and give myself into your hands."

412. These infinitives are explanatory, lit. "I give myself up for killing . . ." They may be translated by passives. Thus in English "a house to let" means "a house for letting." "To be let" is a solecism.

ἀπαρτῆσαι δέρην: "to hang," lit. "to suspend the neck."

414. Αἰδῶν: originally the name of the Infernal God ("the unseen one"), and later of the place over which he ruled. Thus the Greeks wrote either εἰς (etc.), Αἰδῶν or εἰς (etc.), Αἰδῶν (so. δῖμοις). In Latin and English *Hades* always means the place, though Milton, in enumerating the deities who stood around the throne of Chaos, tells us of—

Orcus and Aëtes, and the dreaded name  
Of Demogorgon.

416. διὰ φιλημάτων ἰών: the same idiom occurs in l. 175, where see the note. Mr. Hyslop translates this phrase literally "to come to kissing terms." It means little more than simply "kissing."

418-19. πᾶσι, κτέ: "for all men, children are their very life."

ἄρα: see Appendix. "I never fully felt it before" (Taley).

419. αὐτά: so. τένα, "them."

420. ἥσσον μὲν ἀλγῆ: "he feels less pain" because he is never tortured by the anxiety caused by children. The poet often discusses the question whether it is better to have the happiness and the care brought by children or to live single and childless.

δυστυχῶν δ' εὐδαιμονεί: "but his very happiness is a misfortune." The happiness is that just specified (see last note). It is a misfortune to be saved trouble when that trouble is part of the blessing of children.

This is one of the paradoxical statements of which Euripides is fond. Thus, in the *Alcestis* (l. 142), the handmaid reports of her mistress—

καὶ ἥσσαν εἰπεῖν καὶ θανούσαν ἔστι σοι,

"thou may'st say she is both alive and dead," explaining afterwards that Alcestis is alive, but near to dying. Aristophanes ridicules this trick of style.

421. ᾠκτεῖν' ἀκούσας': ᾠκτεῖν is "instantaneous" aorist, used of time immediately preceding the moment of speaking. As soon as Andromache has spoken, the Chorus experience a sensation of pity, and then tell her of it. The "instantaneous" aorist should always be translated by the present. It is confined to verbs expressing emotion or action of the mind.

οἰκτρά repeats the root found in ᾠκτεῖν. "Pity do thy words arouse in me, for pity is the meed of woe which all men give."

422. A pure iambic line.

ἔσπορῃς: ethic dat. governed by οἰκτρά. "Are pitiful in the eyes of all men," i.e. "All men pity woe."

κυρῇ: sc. ὁ δυστυχῶν, "Even if the sufferer be a stranger," as Andromache is to the Chorus.

425. μοι: ethic dat., "Seize, I bid ye."

427. ἁγνόν: not otiose; since it is holy, Menelaus has not dared to seize Andromache before she has left its shelter.

428. προὔρῃνα παιδὸς θάνατον: i.e. "dangled before thee like a bait (l. 264) threats of thy son's death." We should say "used thy son's life as a bait."

430. Lit. "know that thy circumstances are in this condition," i.e. "that thy fate is death."

431-2. An excellent example of the way in which official cruelty veils itself under a pretence of legality. Even the worst scoundrels use language more or less specious (see l. 438). No one says, like Richard the Third (l. i. 30), "I am determinèd to be a villain." Menelaus does not actually say, "Now that I have got you both I will kill you both." He tries to trump up some theory that he has a right to one life and Hermione a right to the other. (Notice the specious collocation παιδὸς . . . παῖς) "If we do commit two murders, you shall have the gratification of knowing that there are the correct number of murderers."

432. ἦν τε . . . ἦν τε: for εἴτε . . . εἴτε, since ἦν (έδω) replaces εἰ when future contingency (cp. κλέει) is meant.

433. ἔρπει: avoid translating ἔρπω always by "crawl" (though the verb is connected with *serpo*). In the *Prometheus* of Aeschylus



Prometheus uses the word of Io, who was driven in headlong flight by a gadfly.

εἰς ἐλευθέρους : to be taken with ἐβρίξεν in next line.

435. ὑπὸ ἡλθεῖς : ὑπὸ in composition frequently means "secretly." Cp. ὑπὸ γαγον (428).

437. Εὐρώτη : the Eurotas was the river of Sparta.

438. τοῖς παθόντας ἀντιδρῶν : "(it is wise,—see l. 437) that those who have endured wrong should inflict it in return."

439. ἔχαιν : sc. τὰ θεῶν (nom.), "Dost think the heavenly powers have no justice?"

440. τὰς : the execution of the divine justice (last line).

441. νεοσσόν : Andromache compares herself to a mother-bird (πτερῶν), and Molottus to her chickens. The metaphor seems somewhat grotesque in modern speech, but did not in earlier English. Cp. *Macbeth* (IV. iii.):

What, all my pretty *chickens* and their dam,  
At one fell swoop!

A still more solemn instance occurs in St. Luke xiii. 34: "O Jerusalem, Jerusalem, which killest the prophets, and stonest them that are sent unto thee; how often would I have gathered thy children together, *as a hen doth gather her brood under her wings*, and ye would not!"

442. οὐ δῆρα : "certainly not." Menelaus is still determined that the murder shall be quite regular. At οὐ δῆρα we may suppose that Andromache shows returning hope, only to have it dashed to the ground by the next words. By saying ἤνθελῃ the Spartan king affects to regard the fate of Molottus as still doubtful. Truly "a most delicate monster!"

443. τί δ' οὐ καταστίνω : i.e. "surely I ought." Paley has a good note: "Why do I not at once commence the *θρήνη* over you, as over a corpse, if you are to be given up to the tender mercies of Hermione?"

444. The polished brutality of this line almost defies analysis. *θρασεῖα*, emphasised by γέ, is the important word (see Appendix). Lit. "It is not a *bold* hope which awaits him"; that is, "Yes, I fear you must not entertain *very* great hopes of his life." Unfortunately the actor's mask could not show the false grin appropriate to this speech.

445. The effect of this famous speech on the Athenian audience, coming as it does as the climax to a scene of Spartan oppression, and containing a stinging indictment of the Spartan national character, must have been electric. Its eloquence is truly Attic, in spite of its passion; for it is simple, clear, and straightforward.



Reproaches and defiant words follow one another like the blows of a skilful boxer—quick, clean, and straight from the shoulder. Now that Andromache has lost all hope, she changes from the shrinking woman of the last few lines to a fearless champion.

It must be confessed, however, that the speech is not dramatically probable. The accusations against Sparta are only appropriate to the poet's own day; it was probably of this speech in particular that Prof. Mahaffy was thinking when he said that the play "had the air of a political pamphlet." See *Introd.*, § 12.

Many portions of the speech show a strange resemblance, both in spirit and in diction, to the great denunciation of the scribes and Pharisees in St. Matt. xxiii. 2-36 there are in both passages references (i) to the *undeserved reputation* of the offenders (cp. Matt. vv. 5-7 with l. 449); (ii) to their *equivocation* (Matt. vv. 16-18 and ll. 446-9, *δοῦναι . . . φρονοῦντες*), (iii) to their *avarice* (Matt. v. 25 and l. 451); (iv) to their *oppression of helpless women* (Matt. v. 14 and l. 458); (v) to their *lying professions* (Matt. v. 3 and ll. 450-1); and even (vi) to the *damnation which they deserve* (Matt. v. 33 and l. 453, *δλοισθε*—a very strong word). Notice also the correspondence between ll. 330-1 and Matt. vv. 25-28 (quoted in part by Mr. Hyslop).

446. *βουλευτήρια*: the thing put for the person. "Ye whose counsels are full of guile."

447. *ψευδῶν ἀνακτες*: it is not uncommon in tragedy for a man to be called "lord" of that in the use or study of which he is skilled (cp. Vergil, *Aen.* x. 176, *cui sidera parent*, of a diviner). Thus Euripides (*Cyclops* 86) calls oarsmen *κώπης ἀνακτες*. For the present phrase cp. Mr. Stephen Phillips (*Ulysses*, Prologue): "A hunter, and at need a *lord of lies*."

448. *ἄδικτὰ κοῦδὲν ὑγιής*: all governed, like *πάν*, by *φρονοῦντες*. *οὔδὲν ὑγιής* is a regular phrase for "unsound," "not genuine," "lying."

449. *εὐτυχεῖτ' ἄν' Ἑλλάδα*: in Euripides' time Sparta was by far the greatest land-power of Greece, just as Athens was the sovereign of the sea. There is probably also a reference to the high reputation of the Spartans.

450. *πλείστοι φόνοι*: this is supposed by some to refer to the murder of the Plataean prisoners after the capture (B.C. 427) of their city by the Spartans during the Peloponnesian war (B.C. 431-404). Others understand a reference to "the Guilt of Taenarum" (*τὸ Ταυνάρον ἄγος*). Thucydides tells us that certain Helots had taken refuge in the temple of Poseidon at Taenarum

in Laconia; the Spartans induced the fugitives to leave the sanctuary and then butchered them. In any case the words correctly describe the callous indifference of the Spartans to bloodshed.

453. *ἄλοισθ'*: used in other passages also as the climax to a torrent of denunciation. "Curses upon you!"

454. *δέδοκται*: governs both *ἐμοί* and *σοί*.

*κεῖνα γάρ κτε*: *κεῖνα* is the emphatic word. "Not you, but my former miseries, brought the downfall of my happiness." It is a pathetic touch. Andromache is steeled against fate, for her heart died long ago. She has survived all her happiness except that which was centred in her boy (l. 406), and now that he too is to be taken she feels that the bitterness of death is past.

455. *ἔσθ*: *sc. ὅτε*. She proceeds to explain *κεῖνα*, and one would expect her to say "the destruction of my home and the death of my husband." The slight breakdown of syntax may be explained as arising from the fusion of two constructions into one:—(i) *κεῖνα γάρ μ' ἀπώλεσεν, ἥ τε πόλις δάσις καὶ ὁ Ἑκτορος θάνατος*; (ii) *τότε γάρ ἀπωλόμην, ὅτε ἡ πόλις κτε*.

456-7. *ὅς . . . σε κακόν*: notice the picturesque and withering vigour of this reminiscence. Hector and the Trojans repeatedly routed the Greeks while Achilles refrained from combat.

*ναύτην ἔθηκεν*: i.e. "made thee take refuge in the ships." The Greek fleet was drawn up on the beach, and in the greatest rout of all the Greeks were forced to mount their vessels and use them as a fortification. Book XIII. of the *Iliad* was called by the ancients *ἡ ἐπὶ νηυσὶ μάχη*, "the battle at the ships" (*νησί* is a Homeric form = *ναοί*).

458. *ἐς γυναῖκα*: with *φανείς*.

459. *ἀθώπεντον*: sing., though it applies to both *σέ* and *παῖδα*, because *καὶ παῖδα σήν* is an afterthought.

460. *γλώσσης*: an ablative gen. such as is used with verbs or adjj. implying deficiency or want (as here *ἀθώπεντον*), and so often with adjj. compounded with *ἀ-* privative.

461. *πέφυκας*: = simply *εἰ*.

462. *ἡμῖς*: understand, not *πεφύκαμεν* (= *ἔσμεν*) from the preceding *πέφυκας*, which would be untrue, but *ἔμεν*.

463. *πράξιαις ἄν*: understand *κακῶς*. The optative is potential; "thou too may'st fare ill."

466. *ἀμφιμάτορας κόρον*: "boys with two mothers" is an oddly condensed expression for "boys whose mothers have rivals in their husband's affections." The Chorus are thinking more of the position of the adults than of the children, as is shown by

what follows; they are led to throw their remark into this form because of the importance of Molottus in the last episode.

468. ἔριν: in apposition with πόρου.

469. μοι: eth.c dat., "I would have a husband love one wife."

γάμοις ἀκόνητον ἀνδρός: Paley takes this to mean "unshared by the man's marriage with another." γάμοις then will apply to other ties, such as Neoptolemus' affection for Andromache.

471. δέπτυχοι τυραννίδες: a side-glance at the Spartan custom.

474. μῆς: sc. τυραννίδος.

ἀμείνονες: litotes (understatement). οὐκ ἀμείνονες = χείρονες.

φέρειν: explanatory infin. He says "to bear" because kingship of any sort was to an Athenian mind an evil. Cp. ἀχθεῖ τ' ἐπ' ἀχθεῖ in next line.

476-7. The Scholiast quotes Hesiod, *Works and Days*, l. 26: καὶ πτωχὸς πτωχῷ φθονεῖ καὶ αἰδοῦς αἰδοῦ: "poor man envies poor man, poet envies poet." "The Muses love to bring about strife between two fellow-craftsmen of the strains of song."

480. κατὰ πηδαλίων: "against the rudder" means, according to the Scholiast (ἐστὶ understood), "unfavourable to good steering."

διδύμα γνῶμα: Doric for διδύμη γνῶμη. Understand, from l. 474, οὐ μῆς ἀμείνων (ἐστὶ).

481. ἀθρόον: i.e. when gathered together to deliberate.

482. φανλοτέραις κτέ: "is worse than a single intellect, even though it be of less wisdom, if only it have supreme power." Lit. "than the poorer mind of one man ruling absolutely." This is a clear hint at the extremely democratic methods in vogue at Athens. Euripides implies that his countrymen would do well to centralise political power.

484. ὃ δύναται: "which is a power." ὃ refers to the system that one man should rule, implied in the last line.

485. θέλωσι: refers to the same person as ἐνός. The change from pl. to sing is not harsh, for one may speak with equal clearness either of a class or of a single typical member of the class. In ll. 179-80, as Mr. Hyslop points out, we have the reverse change.

486. ἔδειξεν: she has shown the truth of these remarks.

στρατηλάτα: Doric = στρατηλάτου.

487. Μενέλα: genitive as if there were a nominative Μενέλας, with Doric gen. Μενέλα.

διὰ πυρός ἦλθε: "She has gone through fire," "she has trod a path of fire" (i.e. fury) Tr. "She hath fallen in fiery rage upon her rival" (for ἐτέρῳ = definitely "the other").

490. *ὑπερ*: poetical use, in the sense “because of.”

494–500. As Andromache and Molottus come upon the stage again the Chorus begin to chant in anapaests, to the rhythm of which the actors moved.

*καὶ μὴν*: indicates that the two victims are just coming into sight. See Appendix.

495. *ζεύγος*: probably Molottus was bound to his mother.

496. *ψήφος*: *ψῆφος* is literally “a pebble.” Pebbles were used for voting. Thus arises the meaning “vote” and (in trials) “verdict.”

499. *ὑπερβλήσκεις*: “art about to be slain *on account of*.” See note on l. 490.

501. *βασιλεύσιν*: ethic dat., “guilty of no action *against* these princely ones.”

502–44. A lyric dialogue of this mournful type is called (i) a *θρήνος* when the speakers are actors only, as here; (ii) a *κομμός* when the Chorus take part, as in ll. 1186–1225.

502. *χέρας*: acc. of the part affected.

503. *κατὰ γαίης*: “down under the earth,” *i.e.* “to Hades, the grave.”

504 *sqq.* The introduction of a child-actor was unusual (see *Introd.*, § 3). Euripides seems to have used it more frequently than his predecessors. It is always done to heighten the pathos of a scene.

505. *πτέρυγι*: the same metaphor is implied as that in l. 441.

510. *ὦ φίλος*: occasionally in poetry nom. is put for voc.

511. *ἀμφί*: “at.”

512. *νεκρὸς . . . σὺν νεκρῷ*: It is a mannerism of the poet to place different forms of the same word in close juxtaposition. Here it is inoffensive, but in another place (*Bacchae* 1073) he says of a tree *ὀρθὴ δ' ἐς ὀρθὸν αἰθέρ' ἐστηρίζετο*—“it stood up *straight* into the *straight* air,” apparently.

515. *ὑποχθόνιοι*: adj. for adv. or adverbial phrase.

516–19: Menelaus has not yet forgotten his illegal fiction; and again we have the collocation *παῖδα . . . παῖς*.

521. After *μεγάλη* understand *ἐστί*: “it is the height of folly to leave . . .”

*ἐχθροὺς ἐχθρῶν*: “enemies who are the offspring of enemies.” Menelaus means that if one is a party in a feud one must stamp out the other side thoroughly.

521. *ἐξόν*: acc. absolute found with neuter participles. The most common cases are *ἐξόν, παρόν, δέον*.

522. *οἰκῶν*: governed probably not by *φόβον*, but by *ἀφελέσθαι*.

523. ὃ πόσις: it is most natural and pathetic that her mind should revert, not to Neoptolemus, to whom Molottus had appealed (508-9), but to the husband of her youth.

526. μόρου: an ablative gen. governed by παράτρπον. The idiom is akin to that of the gen. with verbs and adjectives implying want.

529. λίσσου κτῖ: another touch of painful pathos. She has sworn not to pray Menelaus or his daughter for mercy (ll. 459, 460), but she will even urge her child to beg his own life.

532. κόρας: acc. of part affected.

538. ὡς: note accent, which is used as a sign that the word applies to what it follows. Otherwise ὡ has no accent (except when thrown back upon it from an enclitic).

540. φίλτρον: "love-charm" (see l. 207), and so "love."

τοῖ: see Appendix.

541. μέγα ψυχῆς μόριον: he spent ten years at Troy, and another seven in unsuccessful attempts to get home again. Similarly Tacitus (*Agg.* 3) calls fifteen years *grande mortalis aevi spatium*.

543. ἧς ἀπολαύων: ἀπολαύω is properly "to enjoy," but is sometimes used in an ironical sense. Lit. "enjoying (thy lucky connection with) whom thou shalt,"—i.e. "you have her to thank for your death."

544. Ἀΐδην: simple acc. of motion towards, common in poetry, but not found in prose.

τόνδε: deictic (i.e. "pointing")—use "yonder."

547. Enter Peleus, led by a servant. His entrance marks the beginning of the second great stage in the action. See also *Introd.*, § 10.

ὑμᾶς: the attendants of Menelaus.

ἐφιστάτα: last syllable lengthened before σφ.

548. τί ταῦτα: σδ. πρόσσενε.

πῶς: "in what way?" probably means "by what right?"

549. "What mean ye by this lawless attempt?" Lit., "what are ye doing, devising things that have not been judged?" They are carrying out a punishment which cannot be legal, because Andromache has not been tried. (Peleus knows it has not, because the dispute would have come either before him as king of the country, or before Neoptolemus, as head of the household; and Neoptolemus is away.)

551. ἡγοῦ σὺ: addressed to the person (probably a slave-boy) who is supporting him.

553. ἐπαινῶ: usually = "praise"; here "recommend."

εἴπερ ποτε: "if ever."



554-5. The general meaning of this obscure passage is clear enough: "first I will go up to Andromache and address her."

κατ' οἶρον, "down the wind," suggests a ship sailing into port before the breeze; but ἐμπνεύσομαι could only be used of the wind itself. Without κατ' οἶρον the sense is easy: "I will blow upon her as upon the sails of a ship," i.e. "I will talk to her." But why should he use the metaphor at all? It is hard to avoid the suspicion that the word is a grotesque reference to the panting state in which the aged wayfarer arrives on the scene. The sense of the whole passage is harsh and involved. It may be paraphrased thus: "First like a vessel will I sail down the wind and like a breeze I will blow upon this woman as upon the sails of a ship."

557. ὅπαρνος γάρ τις ὥς ἀπόλλυσθαι: this is generally taken to mean merely "thou art by way of perishing like a sheep led to the slaughter with its lamb by its side." Dr. Verrall, however, sees also in the word ὅπαρνος the meaning "one who protests" (from ὀπαρνέομαι, —ὀπο- signifying objection) in the sense of denying the right of a particular tribunal to try his case "one who demurs to the authority of the court." A very strong argument for this view, as Dr. Verrall points out, is the next line—the punishment of Andromache cannot be legal (cp. ἀκράτα, l. 549) when her masters are absent. If ὅπαρνος has only the traditional meaning the last line is quite flat.

Dr. Verrall says: "The pun has a dramatic purpose: Peleus' first impression is, that the proceedings of Menelaus must be some incomprehensible jest."

For ὥς cp. l. 538 (note).

ἀπόλλυσθαι: tentative present—"they set about to slay thee," lit., "thou art being slain."

561. κληδόνος προθυμία: lit. "with the eagerness of a message," "with an eager message." The idiom is a favourite one of Vergil's; cp. *ferrī rigor* = *ferrum rigidum*.

564. χάριν: with a gen. in poetry often means "for the sake of." "The reasons for their aiming at my life."

566. παῖδα: Achilles.

θαυραστήν σέβεις: "whom thou dost reverence as thy protecting goddess." θαυμάζω often means not merely "to admire," but "to look up to," "to pay homage to." Thetis is here regarded as what we should call a patron saint.

567. τῷ: (note absence of accent) = τῷ.

568. οὐδέ: "nor even."

573. *χαρὶ* . . . *γενεάδος*: a parenthesis. English idiom would omit the conjunction.

*χαρὶ* is put first for emphasis. Andromache is able to assume the attitude of a suppliant so far as falling on her knees is concerned, but to touch Peleus' beard (the suppliant's gesture) is impossible, because her hands are tied. The scene must have been most affecting on the stage.

575. *εἰ δὲ μή*: understand *ῥύσει*.

576. *ἑμῖν*: "for thee and thy family."

578. *διπτύχους*: had better not be translated at all. It is empty verbiage.

579. *ὦ* . . . *γε*: "yes, but . . ." See Appendix.

*ἄλλος*: Mr. Hyslop compares the French use of *unus autres*.

581. *οἶκον οἰκήσεις*: τὸν ἑαυτοῦ (etc.) *οἶκον οἰκεῖν* was a regular expression for "to mind one's own business." Here, "wilt thou meddle in my affairs?"

584. *ὦ* *γε*: see l. 579

*οἰμός* . . . *παῖς παιδός*: *παῖς παιδός* is regarded as one word ("grandson"), which is qualified by *οἰμός*. (Otherwise *οἰμός* must of course attach itself to *παῖς*, and "my son," i.e. Achilles, was dead before the fall of Troy.)

*γέρας*: predicative; "as a prize."

585. Menelaus falls back upon his former plea that a man's property is his friends.

586. *δρᾶν*: this and the other infinitives are explanatory, continuing the construction of the last line: lit. "Yes, you share one another's property, but only for purposes of benefiting . . ."

587. Before *ὥς* ("that"—*ὅτι*) understand some such word as *γινώθι*: "know that . . ."

589. Notice the *hysteron proteron* (*ὕστερον πρότερον*, "last first"). *πέλας πρόσσελθε* would naturally come before *ψαῦσον*.

590-641. This forcible but rambling speech gives us a good insight into the old king's character. He probes with a merciless hand the weaknesses of Menelaus, and shows a fine turn for abusive rhetoric, but on the point at issue he has next to nothing to say, and what he does say is not argument, but only threats and insults. Indeed, as regards the *motif* of the play, Hermione's fear of being supplanted, not one of the leading personages shows half as much sense as the old Nurse. See her words to Hermione, ll. 866-75.

590. *γάρ*: exclamatory use, "Why!" or "What!"

*μετ' ἀνδρῶν*: "among men"; understand *εἰ*. *σὺ* is emphatic, as is shown by its position. "What! art thou to be counted

among *men*?" Peleus means that he is womanish, as he is the slave of women, first of his wife and then of his daughter. This notion he discusses at length.

κάκ κακῶν: "and born of an evil stock." He refers to the history of the House of Atreus (father of Menelaus), which was one long story of hideous crime.

591. With ἐν ἀνδράσιν understand ὅτι (agreeing with σοί). Lit. "Where is there a share of consideration to thee as being among the number of men?" ποῦ as often = πῶς. He means "What claim hast thou to be counted a man?" It is the same in meaning as σὺ γὰρ μετ' ἀνδρῶν.

592. δοῦντις: "considering that you were . . . ." Cp. l. 8.

ἀνδρὸς Φρυγός: Paris. There is a sneer in the word "Phrygian." The Greeks despised almost all barbarians, and Phrygians and Lydians in particular, since slaves came mostly from these two nations.

593. δώμαθ' ἑστίας: Paley takes δώματα here as "rooms," and ἑστία as standing for the whole "house."

Λιπών: Menelaus went on a voyage to Crete while Paris was at Sparta as his guest, and on his return found his wife gone.

594. ὥς δὴ: "thinking forsooth that thou hadst . . . ."

595. πασῶν κακίστην: "(whereas she was) vilest of all women." ἄν goes with γένοιτο.

597-600. A reference to the famous custom, the institution of which was attributed to Lycurgus, by which Spartan girls took part in athletic exercises with men. Euripides is probably wrong in his inference that this practice led to immorality, but it can hardly have failed to produce a general absence of delicacy and of the fragrance of womanhood. Paley's sensible and interesting note should be read. In any case the Spartan custom cannot be made to account for the case of Helen, for in her day the system had not yet been introduced.

603. τὸν σὸν φίλιον: understand Δία. Ζεὺς φίλιος is Zeus in this capacity of guardian of the ties of affection and marriage. Translate simply "deserting thy love."

604. νεανίου: here an adjective. Paris of course is meant.

608. κακὴν ἐφευρόντ': "when you found her wicked."

609. Lit. "and (you ought) never to have taken her (back) into your home, paying a price (for the privilege of not being forced to take her back)". He means "you ought to have thought you were lucky to be rid of her."

610. ἐπούρισας: lit. "you blew your mind," "sent your mind before the breeze." Nautical metaphors are very common in

Greek literature. The Greeks loved the sea; it is said that no part of the country is more than thirty miles distant from it. A well-known story tells that Euripides did much of his work in a "seaward-looking" cave on the island of Salamis, which he had fitted up as a study. This habit would naturally fill his mind with figures borrowed from the sea.

612. παῖδων ἀπαιδᾶς: "reft of their children." The Greeks have no objection to repeating the same root in such phrases, particularly in the case of cognate accusatives. Cp. l. 1139, πῆδημα πηδήσας.

613. πατέρας . . . τέκνα: verbs of depriving, etc., take two accusatives.

614. ὧν: sc. τῶν πατέρων. "And of their number am I . . ."  
ἐγώ: understand εἰμι.

615. Ἀχιλλέως: goes with αὐθέντην.

616. τρωθεῖς: the Scholiast points out that stress must be laid on the meaning of *τρωθεῖς* ("stabbed") as contrasted with that of *βληθεῖς* ("hit"), for Menelaus *was* wounded (by Pandarus, who treacherously shot him with an arrow). Peleus means that Menelaus *was* not injured in hand-to-hand conflict.

Peleus, here as elsewhere, lets his just anger run away with him. Menelaus in Homer never shows himself a coward, though least in the company (numbering about nine) of great chieftains. But in tragedy he is often vilified, e.g. by Sophocles in the *Ajax*, and by Euripides in the *Orestes*.

617. κάλλιστα . . . καλοῖσι: they were not marred and dented by stress of battle. (Tr. "untarnished.") In *Troades* 1194-9 Hecuba utters a pathetic address to the shield of her son Hector; she points to the "dear mark" of his arm on the inner bars, and to the traces of the sweat which flowed down from his brow in the toil of war.

618. ἔμοι' ἐκείσε δούρο τ': i.e. "you brought them back no more damaged than they were when you took them to Troy."

619. γαμοῦντι: probably *future* participle.

621. κακῆς γυναικός: Helen.

πῶλον: see l. 276.

ἐκφέρουσι: "perpetuate" or "spread." The idea seems to be that of spreading a plague from an infected centre.

622. σκοπεῖτε: a remark addressed *urbi et orbi*. The Scholiast says: "He addresses this remark to the audience."

μοι: ethic dative, "I beg of you."

624. ἀδελφόν: Agamemnon.

οἶ': exclamatory.

625. θυγατήρ': Iphigeneia. When the Greek fleet was on its way to Troy it was stayed at Aulis in Euboea by contrary winds. Calchas the seer found that this obstacle was due to the anger of the goddess Artemis, who had been insulted by Agamemnon, and to propitiate whom it would be necessary to offer Agamemnon's daughter as a sacrifice. The father was unwilling, but his brother Menelaus pressed him till he consented. The story forms the subject of one of Euripides' finest plays, the *Iphigeneia at Aulis*.

626. A sneer. The line means not merely "so afraid wast thou lest thou shouldst lose . . .", but "so afraid wast thou lest thou shouldst not have an evil wife," as if an evil wife were a comfort to which all men had a right. The same turn of thought is seen in Martial's witty expression (xii. 50. 8): *Quam bene non habitas*, "What a nice house it is you *don't* live in!"

μή οὐ: scanned as one syllable by synizesis. See Introd., § 6 (end).

627. εἰμι: i.e. in my speech.

σοι: ethic dative. Tr. "For I will follow you even there."

628. λαβών: "even when you got her in your power."

629-30. This incident was related in the *Little Iliad*, a lost "Cyclic" poem.

631. ἥσσω . . . Κύπριδος: "a slave to thy passion."

632. τέκνων: pl. for sing.

633. ἀπόντων: not to be taken with τέκνων, which is possessive genitive governed by οἴκους. Understand ἐκείνων (gen. abs.), which will refer to τέκνων.

634. κτείνεις: obviously tentative present. This use cannot be mistaken in passages like the present, but the student should be on the look out for it and for the tentative imperfect in less obvious cases.

κλαίοντα: often used of the repentance of one who finds his schemes recoiling upon his own head. Tr. κλαίοντά σε καταστήσει, "shall make thee rue it."

636. τρίς: for emphasis. Cp. Vergil, *Aen.* i. 94, *O terque quaterque beati*.

τοι: see Appendix.

637. ξηρά: understand γῆ. "Dry" probably means "poor" (not rich in moisture). Thus ξηρά γῆ stands for "lowly birth," and so "one of ignoble descent," and, by contrast, βαθεῖα γῆ, "one of noble birth." σπορά continues the metaphor: "in its harvest." "Often doth poor soil vanquish in its produce the rich ground"; i.e. "a man of lowly origin is often a better man than one of lofty lineage."



ἐνέκησε: gnomic aorist. The last letter is lengthened before σπ.

Euripides is fond of extolling lowly worth at the expense of the worthless high-born. Hence his frequent praise of faithful slaves.

638. This line repeats the meaning of the last in simple language

640. πένητα: substantive. γαμβρόν in next line is predicative Lit., "It is better to get a good poor man for a relation by marriage than one who is evil and rich."

καὶ φίλον: "or a friend," as we would say.

641. σὺ δ' οὐδὲν εἶ: Note that the bit of moralizing does not (as usual) end the speech, which comes back, with sudden vehemence, to the point. This is one of the many "realistic" features of the play. Cp. l. 362 (*note*).

642-3. συμκρᾶς . . . μέγα . . . γλώσσ': Mr. Hyslop aptly compares *St. James* iii. 5, 6: "So the *tongue* also is a *little* member and boasteth *great* things. Behold, how much wood is kindled by how small a fire!"

643. τοῦτο: i.e. τὸ μὴ φίλοι τεύχειν ἐριν.

645. ἂν εἴποις: potential. Lit. "How could you say of old men that (they are) wise?"

647. ὅτ': = ὅτε (not ὅτι, the ι of which is never elided). "Seeing that . . ." He gives a reason for denying that old men are as wise as they are commonly thought.

648. σταντῆ: goes with αἰσχρά.

650. τὴν ὑπὲρ: understand ὁδόν (acc. of extent): "to drive her along the road (which goes) beyond the streams of Nile."

651. Φάσιν: a river in Colchis, east of the Black Sea. It is often used for the farthest point eastward known to the Greeks, just as the Pillars of Heracles (Strait of Gibraltar) are in the west. The word "pheasant" is derived from the name of the river.

652. Ἑπαιῶτις: i.e. an Asiatic. Cp. l. 159.

οὗ: "where," a relative the antecedent to which is Ἑπαιῶτις, "the continent," inferred from Ἑπαιῶτις.

πρὸς ἡμάς: nom. to πέττωκε; to be joined with νεκρῶν. "Fallings of corpses" are, of course, "men falling dead," so that πέττωκε is pleonastic. Lit.: "where very many fallings of corpses of Greeks have fallen, falling by the spear." Translate "a land where hosts of Greeks have fallen, smitten to earth by the spear."

654. κουνεμένη: agreeing with Ἑπαιῶτις.

655. *ἔπειν'*: rare in tragedy, but very common in Homer.

656. Mr. Hyslop rightly notes the halting rhythm of this line.

657. *τῇδε*: depends on *ταυτόν*. "Dost thou enter the same house as this creature?"

660. *ἀγώ*: *ἃ ἐγώ*. *ἃ* is difficult. It may perhaps refer to *τέκνα* understood from its synonym *παῖδας*, and will then be governed by *κτανεῖν*. This is harsh. Paley says: "The poet meant to say *ἃ προνοούμενος ὑπὲρ σοῦ καὶ ὑπὲρ ἐμοῦ*, but he left the *ἃ* to be governed by the general sense of the clause." This is obscure, but probably right; in that case *ἃ* had better be translated simply "and." Others suggest that for *κτανεῖν* we should read *φθάνειν*: "and in my desire to nip this (*i.e.* the rise of enemies in our midst) in the bud. . . ."

661. *τῇνδ' ἀρπάζομαι*: middle: "I find this woman snatched from my grasp."

665. *γένος*: acc. of reference.

668-70. *εἰ σὺ . . . κάθησ' ἄν*: the syntax is irregular. The normal construction would have given some verb in 2nd pers. sing. historic indic. (*e.g.* *ἐπασχες*) to form with *εἰ* a protasis to *σιγῇ κάθησ' ἄν*. The sentence would then run: "If you, having given . . . , *had* then *suffered* such treatment as this, would you have sat down under it?" But as the daughter is the main sufferer, he suddenly changes the verb to 3rd person, to show that in point of fact it is she who is wronged. Thus we may say that the sentence is a combination of two possible regular ones: (i) *εἰ σὺ παῖδα δοὺς εἶτα ἐπασχες, κάθησ' ἄν*; (ii) *εἰ σὴ παῖς, δοθείσά τῃ πολιτῶν εἶτα ἐπασχε, κάθησ' ἄν*;

*τοιάδε*: such treatment as Hermione is enduring.

671. *λάσκεις*: verbs of saying in poetry often take an acc. of the person addressed as well as the thing said (*τοιαῦτα*).

*ἀναγκαίους*: bound to you by ties of kindred.

672-4. This passage is irregular in that he begins as if he meant "A man and a woman feel equal pain (*ἴσον στένει*) when their spouses (wife or husband, as the case may be) are unfaithful." But when he has mentioned *γυνή* he discusses her case alone (*πρὸς ἄνδρός*), leaving *ἀνὴρ* with nothing referring to it. Then, to remedy this, he gives a fresh sentence to the husband.

674. *μωράλνουσαν*: "wanton," "licentious." *μῶρος* ("foolish") is often used of bad morals.

676. *τῇ*: "for the wife."

677. *οὔκουν*: see Appendix.

680. *ἐμόχθησ'*: he intentionally uses a mild word ("suffered" — "got into trouble," as we say) so as to minimise the delin-

quences of the wife whom he has taken back. This delicate consideration is exquisite in the man who would slay Andromache because she is related to the man who slew Achilles (ll. 665-6) ! But no doubt Menelaus regards such partial logic as falling under the duty of helping one's own (l. 677).

ἐκ θεῶν : "by the dispensation of Heaven."

681 There is much truth in this argument. War in certain stages of national development is often a help to progress, fostering (for example) sound patriotism and self-sacrifice. Thus in the *Iliad* we can see the birth of various important aspects of civilised life, federation of states, discipline, military co-operation, and strategy. Paley quotes the remark of Thucydides (i. 3) : πρὸ γὰρ τῶν Τρωικῶν οὐδὲν φαίνεται πρότερον κοινῇ ἐργασαμένη ἡ Ἑλλάς, "we do not hear of any combined action of Greece before the Trojan war."

682. ὄντες : agrees with Ἕλληνες understood from Ἑλλάδα.

683. ὁμολία : "experience" (*νῆμα*).

684. πάντων : depends on διδάσκαλοι.

686. ἔσχον μὴ κτανεῖν : κτανεῖν is explanatory infinitive. "Refrained from killing." For μὴ see l. 338 (*note*).

687. Φῶκον : Phocus was killed by his half-brothers Peleus and Telamon. All three were sons of Aeacus. The reason, according to one story, was their jealousy of him because he was their superior in physical prowess.

οὐδ' : i.e. "I was right in not killing Helen, and I would have been glad if you had not killed Phocus *either*."

ἂν ἤθελον : "I would have wished"—if I had been asked. An ironically polite way of reminding Peleus of his own misdeeds. The hint has a dramatic value in pointing to what Peleus himself makes sufficiently prominent—his hot temper.

688. ταῦτ' : cognate acc., governed by ἐπὶ ἦλθον : "I have made his attack upon thee."

690. προμηθία : Menelaus ends with the word which gives the key to his conduct. He is a "practical" man.

692. λόγων : governed by παύσασθον.

δύο : second syllable lengthened before σφ.

693-702. We are not to suppose that Euripides himself attaches any serious meaning to this claptrap; but it is appropriate to Peleus, who has a turn for specious abuse and means to revile Menelaus in every conceivable way.

694. ἐνός : probably goes with both πλέων and πλείω.

λόγον : "consideration," "credit."

699. σέμνολ : "solemn," "priggish." See note on l. 234.

**κατά :** α lengthened before **πτόλιν**, which is only used for this metrical purpose.

700. **φρονοῦσι :** *φρονεῖν* is often used of pride.

**οὔδενες :** “nobodies.” Euripides is fond of this expression.

701. **οἱ δ' :** “they” are the ordinary citizens, implied in *δήμου* (last line).

**εἰσὶν . . . εἰ προσγένοντο :** an irregular mixture of two constructions : (i) *εἰσὶν εἰ προσγίγνεται*, (ii) *εἰεν ἂν εἰ προσγέναιτο*.

702. Dr. Verrall says that this is “much like the saying that ‘any man could be a Shakespeare if he had the mind.’”

704. **Τροίᾳ :** instrumental dative, governed by *ἐξωγκώμενοι*.

706–7. “I will teach thee never to think Paris a greater foe than Peleus,” *i.e.* “if you do not go away I will do you more harm than Paris ever did.”

708. **φθερεῖ . . . ἀπὸ στέγης :** a colloquialism. *φθείρου* is common as an imprecation. In such phrases as the present probably some participle (*e.g.* *οἰχόμενος*) is to be supplied. Lit. “If you will not, having gone from this house, perish.” Translate “If thou dost not depart from this house with a murrain upon thee.”

709. **οὕξ = ὁ ἐξ.**

710. **κόμης :** genitive of part affected. “Haling her by the hair.” Peleus becomes more absurd as he goes on. Fond as Neoptolemus may have been of Molottus, it was impossible that he should ever allow anything of the sort. See the sensible remarks of Hermione’s nurse, ll. 869–73.

711. **μόσχος :** frequent in tragedy in this sense. Cp. *πῶλος*, l. 621.

712. **τίκτοντας ἄλλους :** *τίκτω* is only used of females, but the masculine is appropriate to a general rule. Cp. note on l. 357.

713. **τὸ κείνης :** understand some colourless neuter noun, such as *χρῆμα* : “her fortunes.” The phrase is practically no more than *κείνη*. Thucydides is fond of such expressions ; *e.g.* *τὸ τῆς τύχης = τύχη*.

714. **ἄπαιδας τέκνων :** like *παίδων ἄπαιδας*, l. 612.

715. **φθείρεσθε τήσδε, δμῶες :** tr. “Unhand her, wretched varlets,” or some such expression. Almost the same idiom as in l. 708.

719. **ᾧδ' :** he looks more closely at her bonds, and sees how they have cut into the flesh.

722. **ὑπ' ἀγκάλας :** Molottus stands under the outstretched arms of Peleus, and each unties a different portion of the cords. The scene must have been most effective.

725. **μάχης ἀγών :** “conflict of battle,” *i.e.* “prowess in war.”

726. ἴσται: vivid change from talking *at* Menelaus to talking *to* him.

μηδένος βελτίονες: "better than none" means "worse than any one."

729. φέρε: passive: "thou rushest."

730. πρὸς βίαν: lit. "towards violence," and so "violently."

730-43. The sudden breakdown of Menelaus is highly perplexing. He has shown himself impervious to every form of persuasion, reproach, and abuse. The only appropriate reason for his giving way would be physical compulsion, and there is nothing to show that Peleus can command sufficient force for the purpose. He does, indeed, hint at a personal encounter with Menelaus (v. 588), but the latter is manifestly not afraid (v. 559), and, indeed, it is quite plain that the old king is no terrible antagonist (vv. 552-3, 719 *τρέμων*, 745-6). The obvious course would be for Peleus to threaten to raise the countryside against the intruder, but this is precisely what he does not do. That he brings any considerable force with him is unlikely, from the silence of both parties.

It must be confessed that on any ordinary reading of the play this important question cannot be answered. For Dr. Verrall's ingenious theory see *Introd.*, § 13.

731. οὐτ' οὖν: see Appendix (*οὖν*).

φλαύρον: "unpleasant."

732-6. This is obviously a false excuse, and that it is made up on the spur of the moment cannot be doubted. Note the confused repetition of *τις* in ll. 733-4.

οὐ γὰρ ἀφθονον σχολὴν ἔχω: as who should say "I find I have an engagement." ἀφθονον is delightful; as if he meant to imply courteously, "I have given you a good deal of my time, but I cannot spare an *unlimited* amount"—"I can't talk to you *all* day."

734. πόλις τις: often supposed to be a political reference, e.g. to Argos. But Dr. Verrall justly remarks: "The pretext is too flimsy to have meaning."

πρὸ τοῦ: originally the article was used as a demonstrative, and is often so found in Homer. In Attic it is only found in this phrase and in the common ὁ μὲν, ὁ δέ. Lit. "before that (time)," and so "formerly."

735. ἐχθρά: neut. pl., as the metre shows (see *Introd.*, § 7). If it were fem. sing. the last syllable would be long. Acc. governed by ποιεῖ.

736. χυποχείριον: = καὶ ὑποχείριον. *κ* is changed to *χ* by the aspirate of ὑποχείριον.



737. τὰ κεῖ = τὰ ἐκεῖ.

κατά: last syllable lengthened before γγ.

738-9. This is precisely what he had refused to do when Andromache suggested it (ll. 358-60, 378-9).

διδάσσομαι: middle form with passive meaning. This is very frequent in the case of the future.

741. καθ' ἡμᾶς: "as far as concerns me."

σώφρον': neut. acc. pl.; "temperate conduct" or "temperate treatment."

742. θυμουμένον: sc. ἡμῶν, "he shall find me angered too."

743. ἔργοισι: depends on δίδωχα. Lit. "he shall receive in return deeds succeeding to deeds," i.e. deeds which are an appropriate answer to his own.

744. σοῦς: emphatic. Menelaus will treat only with Neoptolemus, ignoring Peleus.

745. σκιά . . . ἀντίστοιχος: στοῖχος is a "row," so that ἀντίστοιχος means "standing in opposite rows," and so "facing," "corresponding." With this adjective must be understood some dative, e.g. ἀνδρὶ or σώματι, "a shadow corresponding to a man," that is, "thou art but the shadow of a man" (lit. "thou art only the shadow which falls in front of a man" when he stands in the sun).

But a less out-of-the-way word than ἀντίστοιχος would suffice for the meaning "facing." Why then does he use it? στοῖχος sometimes means "a row of hunting-poles," and the collocation of σκία and ἀντίστοιχος suggests the notion of a sun-dial. Paley quotes Photius, the Greek lexicographer, who says: "στοιχεῖον was the name given to the sailors' shadow (τῇ τῶν ναυτῶν σκιά) by which they used to tell the time (τὰς ὥρας ἐσκοποῦντο)." Note that this will not change the *primâ facie* "meaning"—the translation, that is; but the choice of the adjective ἀντίστοιχος suggests the secondary idea of the shadow on a dial, and so involves an *implied* reference to Peleus' slowness of gait ("still creeping with the creeping hours" is aptly quoted by Paley) as well as to his frailty in general (σκιά). This poetic intangibility, as it may be called, is a leading characteristic of Sophocles, but is much rarer in Euripides.

Vv. 745-6 together remind one also in a far-off way of *Richard the Third*, l. i. 24-7:

"Why I, in this weak piping time of peace,  
Have no delight to pass away the time;  
Unless to spy my shadow in the sun,  
And descant on mine own deformity."

746. *ἀδύνατος οὐδὲν ἄλλο*: *sc. δρᾶν*, which would govern *οὐδὲν ἄλλο*. *οὐδὲν*, as Mr. Hyslop says, "echoes the negative idea in *ἀδύνατος*, as though *οὐ δύνατος* had preceded."

*οὐδὲν ἄλλο πλὴν*: strictly a confusion of ideas. It is a combination of (i) *οὐδὲν ἄλλο ἢ*, "nothing except talking," and (ii) *οὐδὲν πλὴν*, "nothing but." In other words *ἄλλο* is "wrong," but highly *natural*.

Immediately on finishing this speech Menelaus leaves the stage, followed by his retainers. He is not seen again, and leaves Hermione to bear the brunt of Neoptolemus' anger.

748. *χαίματος*: another nautical metaphor.

750. *θεοί*: scanned here (as very often) as a monosyllable.

*εὖ*: adv. modifying some verb-like *πράττω* understood. "May they give thee to fare well," literally.

752-6. Andromache very naturally cannot believe that Menelaus has so lightly given up the project on which he was so sternly bent, and suspects treachery, of which by bitter experience she knows the Spartan to be quite capable (cp. v. 435).

753. *οἷδε*: pointing to the retreating Spartans.

754. *μέν*: applies to *σέ*, not to *γέροντα*, as the order of the words might imply.

755. *νήπιον*: predicative, like *γέροντα* and *ἄσθενῆ*; "seeing that this boy is but a child," i.e. no redoubtable antagonist.

757. *οὐ μὴ εἰσίοις*; a very strong prohibition, perhaps to be explained as follows: *μὴ εἰσφέρειν* is regarded as one verb ("to not-introduce"), so much so that in the indicative *μὴ* is retained. (Thus *μὴ εἰσίοις* would mean "you will not introduce," though it must be owned that *μὴ* with future is never found alone like this.) Then *οὐ* simply negatives this compound verb. Just as *οὐ φήσεις*; means "won't you say?" so *οὐ μὴ-εἰσίοις* means "won't you not introduce?" i.e. "surely you will refrain from introducing."

758. *κλαίων*: "at his peril" (Paley). See note on l. 634.

759. *θεῶν οὖνεχ'*: "by the favour of heaven."

760. *κάτα*: (note accent) governs *φθίαν*.

761. *ὀρθοί*: i.e. "not bowed down by age."

762. *γὰρ*: to be taken with *τοιόνδ'*: "a man like that."

764-5. *κἄν γέρων*: short for *καὶ γέρων (ἐστίν) ἂν* . . . "even an old man will be mightier, if he is brave." The syntax is that of a general statement in present time. Cp. ll. 209-10, *οὐ δ' ἦν τι κνισθῆς, ἣ Ἀδάμαντα μὲν πόλις μέγ' ἐστί*.

765. *τί γὰρ δαί, κτέ*: an obscure piece of general abuse meant, no doubt, for Menelaus.

768. *ἀγαθῶν*: "well-born," as the context shows. *ἀγαθός* is ab-

times almost a technical word of politics, and is used for "a member of the aristocratic or conservative party." This use in a political or quasi political sense of words applying properly to character is unfortunately common. Teognis, the elegiac poet of Megara, is full of such expressions Cp. "the gentlemanly interest," in *Martin Chuzzlewit* (chap. xxxv).

771. σπάνις: so. ἐστί. The syntax, εἰ πάθοι . . . ἐστί, is irregular. See note on l. 701.

772. κηρυσσόμενοισι: lit. "but for those who are proclaimed (as being born) of a noble family." The form of the expression is probably dictated by a reminiscence of the Olympian games. The victor's name, family, and city were *proclaimed* by the herald. Indeed, the style of the whole strophe strongly recalls that of Pindar, almost all of whose extant works are odes in celebration of such victories.

ἰσθλῶν: see note on ἀγαθῶν (l. 766).

775. ἀρετή: seems to be used in the sense of "greatness" in general, whether of character, family, or wealth, or all three.

776. καὶ θανοῦσι: ethic dat., "even when men are dead."

780. σφάλλειν δίκαν: "to overthrow justice" The turn of the expression recalls the phrase of Aeschylus (*Agamemnon* 384), λακτίσαντι μέγαν δίκας βωμὸν εἰς ἀφάνειαν, "spurning into obscurity the great altar of justice."

781. τοῦτο: i.e. to become strong through wickedness, as mentioned in the preceding lines.

782-3. τελίθει ξηρόν: "it withereth away."

783. ὀνειδισιν ἔγκηται δόμων: obscure. Probably it means lit. "this evil prosperity in time bears hard upon (the wicked prosperous man) with reproaches against his house"; that is, "it is a load upon him and becomes a reproach to his house."

785. ἤνεσα: instantaneous aorist: "I praise."

786. φέρομαι: tentative present: "I wish to win."

787. κράτος: cognate acc. governed by δύνασθαι. "To wield no power that is unjust either at home or in the city," i.e. in domestic affairs or in public affairs. ἔξω governs δίκας. μηδέν agrees with κράτος.

788. πόλα: for ἐν πόλει.

790. γέρον Αἰακίδα: Pelens.

791. πεύθομαι: "I believe in the tales of thy former exploits, now that I have seen thee face Menelaus so bravely."

Λαπίθαισι: the Lapithae were a mountain race of Thessaly who fought against the Centaurs in the famous brawl which broke out at the wedding-feast of Pirithous. Pelens, with the

Lapithae, took part against the Centaurs, who insulted the bride.

Κενταύροις δμῖλῃσαι: "that thou didst do battle with the Centaurs."

δορὶ κλεινοτάτῃ: probably refers to the spear of ash which Chiron (chief of the Centaurs, but unlike them in his gentleness), gave to Peleus.

793. Ἀργῶν δορός: Ἀργῶν δόρυ is simply *Argo*, the famous ship which sailed on the quest of the golden fleece, manned by Jason and a crew of heroes. δόρυ is often used in tragedy for a "ship," like *trahs* in Latin poetry.

ἄξιον ὑγρὰν: "the Inhospitable Sea." ὑγρὰ, lit. "moist"—a feminine adjective (understand θάλασσα), is used as a noun. Thus "the Atlantic (Ocean)," etc. The "inhospitable sea" is the Black Sea, which was called by the Greeks first Ἀξείων, because of its storms, and afterwards, by way of propitiatory politeness, Εὔξειον, the Hospitable. The *Argo* had to sail through this sea to reach Colchis, the land where the Golden Fleece was to be found.

ὑγρὰν is acc. of motion governed by ἐκπεράσαι.

795. ποντιᾶν: Doric form of ποντίων, agreeing with Σιμπληγάδων. The genitive is governed by ἐκ in ἐκπεράσαι. The Symplegades were two rock-islands in the Black Sea, which rushed together and crushed any ship attempting to sail between them. The *Argo* was the first ship to make its way safely through, owing to its speed and to the skill of the pilot Tiphys. Ever after the rocks were motionless.

ναυστολίαν: the voyage to Colchis, in quest of the golden fleece.

796. πόλιν: governed by ἀμφέβαλε.

πάρος: i.e. "in an earlier generation," referring to the times "before Agamemnon," when Heracles (ὁ Δῶρ ἴκισ) captured Troy. Laomedon, king of Troy, had promised to give Heracles some immortal horses as a reward for saving the king's daughter, Hesione, from a sea-monster. When the hero had performed his task Laomedon refused to give him his reward, and in revenge Heracles sacked the city.

799. ἀμφέβαλε φόνῃ: "surrounded with slaughter," i.e. "plunged into bloodshed"—governing Ἰλιάδα πάλω.

800. κοινάν: the most important word. The Chorus are bent on exalting Peleus, and declare that the glory with which Heracles returned was shared by him.

"O thou aged son of Aeacus, now do I indeed believe that

with the Lapithae, thy far-famed spear in hand, thou didst do battle with the Centaurs; yea, that upon Argo's deck thou didst pass beyond the colliding rocks of the sea into the inhospitable main, bent on that famous quest; and that when on an earlier day the renowned offspring of Zeus plunged the city of Ilion in slaughter, it was as a sharer in his glory that thou didst come again to Europe."

802. **κακῶ**: governed by **διάδοχον**, lit. "succeeding to evil"—that is, "evil after evil."

805. The double **πε** shows that the two clauses are akin in meaning. Hermione's fear has a twofold cause: (i) her loneliness (**πατρὸς ἐρημωθείσα**), (ii) her guilty conscience (**συννοία**).

806-7. **οἶον . . . βουλεύσασα**: this clause gives the substance of her thought (*quale fecerit scelus*).

**καθθανεῖν**: "to slay herself."

808. **μὴ ἀντί**: pronounced as two syllables (**μὴ ἀντί**) by synizesis.

810. **καθάνη**: i.e. be put to death by Neoptolemus on his return. **κτείνουσα**, "for having been trying to kill," literally, for the "present" participle is participle of both present and imperfect tenses.

This fear is absurd, as the Nurse very sensibly tells Hermione herself later on.

**τούς**: article used as relative, an idiom common in Homer and found a few times in tragedy.

811. **ἀπρήσαι δέρην**: hanging is very frequently mentioned as a method of suicide. In Thucydides we read of men caught by their enemies in a house, and to avoid death at their hands committing suicide by pulling the beds to pieces and using the cords to hang themselves with.

815. **μὲν οὖν**: see Appendix.

819. **νέοι**: for the Chorus are only ordinary subjects of Neoptolemus and Hermione; the Nurse is a servant of the queen.

820. **καὶ μὴν**: see Appendix. Here the expression introduces a fresh noise, heard within the house.

821. **ἐφ' οἷσιν**: short for **ἐπ' ἐκείνοις ᾧ**: "a noise at the things which you came to announce," literally; that is, "I hear a noise of scuffling such as you have described."

825. **ὦ μοί μοι**: Hermione throughout this scene is intensely hysterical, and the sensible calmness of the Nurse forms an excellent foil to her wildness. Euripides' power of character-drawing is admirably shown in his sketch of the young queen. In her altercation with Andromache she is comparatively calm,



since she has matters in her own hands, but even there we can see how unstable and excitable is her temperament.

827. *θήσομαι*: "cause," "make," used like *do* in Vergil.

830. *αἰθέριον*: adverbial use of adjective, "into the air."

831. *φάρος*: apparently a sort of mantilla.

832. Hermione has rushed out of the house with her bosom exposed and beating it.

Distinguish *σύνδραμι* (aor. mid. imper.) from *συνδῆσαι* (aor. act. infin.).

833-5. She means—and it is a fine thought finely expressed—that ceremonial decency is of no avail without fundamental decency; the wrongs she has wrought against her husband cannot be concealed, so why should she conceal her guilty breast?

836. This remark of course is only useful in that it gives to Hermione some reason for continuing her lyric lament.

*ράψασα*: cp. l. 911, and *μηχανογράφος* (ll. 447, 1116).

837. *κατά . . . στένω*: = *καταστένω*. In tragic lyrics a compound verb is often split up in this way. The figure is called *tnesis* (*τμήσις*, "cutting"), and is common in Homer.

*τόλμας*: governed by *καταστένω*.

839. *ἀνδράσιν*: loose ethic dative; "in the eyes of mankind."

840. The Nurse here gives Hermione the first word of real comfort, and Hermione, true to her shallow hysterical character, ignores the offered hope. Again, when the servant expatiates in ll. 866-78 with great common sense upon the bearings of the matter, the queen takes no notice. The best drama is that in which the main events arise directly from the personal virtues or defects of one of the characters. And thus in the present play the first half of the action springs from Hermione's thoughtless and ungoverned jealousy, and the second half from her equally thoughtless and ungoverned despair. For further remarks on this topic see *Introd.*, § 14.

841. Probably addressed to a servant who has taken the sword from her and followed her when she rushed out from the palace.

844. *ἀνταῖον*: adverbial or predicative use: "that I may thrust the sword home into my breast."

845. *εἶπας*: spoken to the Nurse, as her reply shows.

846. "Aye, but what if my releasing thee meant thy mad self-slaughter?" Literally, "but if I were to let thee go (when thou art not sane) so that thou mightest lose thy life?" The *apodosis* to *εἰ ἀφείην* is suppressed because so obvious. Understand some such expression as "would I be acting justly?"

847. **πότμου**: exclamatory genitive. "Alas for my ill fate!"

848-50. "O that I might mount up to the crags beside the sea or in the mountain glades, that I might die and enter the realm of the dead!"

In these three lines she refers to only one way of suicide—that of hurling herself down from a cliff; and she mentions two kinds of precipice.

**νευτέροισιν μέλω**, "be an object of care to them below," simply means 'enter the number of the dead.'

852. **ἢ τότε . . . ἢ τότε**: "sooner or later," "if not at one time, then at another." This form of "consolation" is very common in Greek tragedy. Perhaps it has this value, in cases like the present, that it tends to remove that terrible sense of *isolation* in guilt which is the worst punishment of the crime.

855. **κώπας**: governed by **ἐρημον**. Hermione compares herself to a person deserted on the sea-shore by a ship. **κώπας** is probably used for the whole ship. "Thou hast left me desolate upon the shore deserted by the sea-going bark."

859. **τίνος** depends upon **ἄγαλμα**.

**ἄγαλμα** is acc. of motion governed by **ὀρμαθῶ**.

**θεῶν** depends upon **τίνος**.

Lit., "To the statue of which of the gods am I to rush as a suppliant?"

860. **δούλα**: "as a slave"; she will make herself a slave if she does homage to Andromache (**δούλας**).

861-5. "O that I might soar aloft like a dark-winged bird and leave this country of Phthia for the land whither sped that bark of pinewood through the Dark Beaches—first of vessels thus to win its way!"

Lit., "O that I might rise up like a dark-winged bird from this land of Phthia (and go to that land) whither (*i.e.* on its way to which) the hull of pinewood passed through the Dark Beaches, first-sailing ship."

**πυκᾶν σκάφος**: the *Argo*.

**Κυανέας . . . ἄκτάς**: see note on l. 794.

**πρωτόπλοος**: probably means that the *Argo* was the first ship to sail unharmed between the Symplegades.

Mr. Hyslop well compares *Psalms* lv. 6: "Oh that I had wings like a dove! For then would I fly away, and be at rest. Lo, then would I wander far off, and remain in the wilderness."

862. **ἄ**: attracted from the gender of its antecedent (**σκάφος**) to that of **πλάτα**. Thus Livy says "Thebae, *quod* Boeotiae caput est."

866 τὸ λίαν: "thy vehemence" or "extravagance." In λίαν and ἄγαν (868) the Nurse lays her finger on the fundamental fault of Hermione; both in her resentment and in her repentance the young wife has been excessive.

868. δαίμ' ὃ δαίμαίνας: the Greek idiom uses the same root in noun and verb, where we should change it. "The dread with which thou now art overmuch oppressed."

873 πόλις: the case is parallel with that of ἀνδρός, but cannot (by sense) depend like ἀνδρός upon παῖδα. Some noun parallel to παῖδα, e.g. πολιτιδα, must be understood. In default of such a word παῖδα accounts vaguely for both cases, by the figure called zeugma (ζεύγμα, "combination"). There is a well-known example of this in Pope:

"See Pan with flocks, with fruits Pomona crowned," where "crowned" belongs properly to the last clause only, but is vaguely applied to the first also. Translate: "But with many bridal-gifts did he take thee to wife, the daughter of a great man and from a city of no mean prosperity."

οὐ μέως: "not in a middling way," is used for "highly prosperous." This intentional understatement is called litotes (λιτότης, "frugality").

874. δαίμαίνας: this word has occurred only six lines before, and in precisely the same part of the line, and it is not sufficiently commonplace for the repetition to pass unnoticed. This would be avoided in English, but is to be found in the most highly-finished Greek poetry.

875. ἐκπείσεν: used as passive of ἐκβάλλω, "to be put forth," "expelled."

876-8. This injunction is very frequently addressed by old women to younger ones in tragedy. Greek notions of female propriety were very strict at this period. In the *Iphigenia at Aulis* Clytaemestra (a woman of forty) refuses to shake hands with Achilles, whom she has brought her daughter to marry.

881. For Orestes see *Introd.*, § 11.

ῆ: see Appendix.

883. ἴγνως: "thou art right" in assuming that the palace is that of Neoptolemus.

τίς ὧν: as very often, the participle, and not the indicative verb, is the most important word. "But who art thou that dost ask this?"

885-6. Διὸς μαντεῖα Δωδωναῖα: the oracle of Zeus at Dodona in Epirus was very ancient and very celebrated. The oracles were given by the trees of the great oak forest (Dodona became

a proverb for oaks: Vergil says *cum uictum Dodona negaret*, "when men could get no acorns"); Aeschylus calls them "the talking oaks," αἱ προσηγόροι ὄρυεα.

890 ἀφ' ἡμῶν: to be taken closely with τηλοῦρά: "though she dwells in plains that are far from us," i.e. far from our country of Argos.

891. χεῖματος: ablatival gen.: "a harbour to *save* from storm."

892. πρὸς σε τῶνδε γονάτων: a strange but common form of expression. πρὸς governs γονάτων, and σε is dependent upon some word meaning "I beseech" (e.g. λίσσομαι), which is to be understood. "By these knees of thine do I implore thee." The customary method of supplication was to kneel before a person, grasping his knees with one hand and his chin with the other, after laying on his knees a branch of olive festooned with wool.

894. πρᾶσσοντας: for the gender see note on l. 457.

στεμμάτων οὐκ ἤσσοντας . . . ὀλένας: see note on l. 892. She has not the proper equipment of a suppliant, but her suit is genuine, and Orestes must overlook the formal irregularity.

σοῖς προστίθῃμι γόνασιν: see last note but one.

896. ἔα· τί χρῆμα: "Ah! what is this?" This is a regular formula in the case of a person who sees or hears anything startling after he has been upon the stage for some little time.

898. γ': "Yes . . ."

Τυνδαρίς: feminine patronymic formed from Τυνδαρεὺς, name of the putative father of Helen.

τίκται: for the tense see note on l. 152.

899. πατρί: with τίκται, "bore to my father."

900. πημάτων δολίης λύσιν: the use of the plural πημάτων probably means that Orestes refers to the general woes of the whole accursed house of Atreus, which are being carried on afresh by this trouble of Hermione. He implores Phoebus, his patron, to put a period to this series of calamities.

904-5. That is, the whole happiness of a woman is summed up in her husband and children. If she has no children, then any unhappiness she has *must* come from her husband. This crude statement expresses the fact for women of Euripides' time

μὴ κεφύκόντων: not οὐ, because the participle stands for an *ei*-clause, the negative in which is always μή.

906. τοῦτο: cognate acc. governed by νοσοῦμεν. "That is precisely the respect in which I am troubled." "Thou hast hit the very cause of my misery." νοσέω is frequently used of disorders and troubles other than those of the body (especially of political troubles).

910. τοιαῦτα ταῦτα: "these things are such (as you have said)," i.e. probably, "your remark ἀνδρα . . . λέχῃ describes my case." "Yea, and such is my fate."

ἡμυνάμην: "I avenged myself."

911. μῶν: see Appendix.

οἷα δὲ γυνή: understand ῥάψαι δν: "such devices as a woman (in your case) would devise."

913. σ' ἀφαιλετο: verbs of depriving can take two accusatives — one of the person robbed (σ'), the other of that which he loses. Thus here understand αὐτοῦς "or did some accident snatch them from thy hand?"

916. ἐπ' αὐτὸ τοῦτο: "for this very purpose."

918. αἰδοῖ γε: "yes, through reverence" for Peleus' gray hairs, not through fear.

919. ξυνῆκα: instantaneous aorist.

τοῖς δεδομένοις: causal dative. Cp. αἰδοῖ (last line).

920. ἔγνωε: cp. L 883.

τί δα λέγειν: "It is used when an obvious truth is suggested by circumstances, but which the speaker does not wish to dwell upon."—*Paley*.

921. Δία ὁμόγειον: "Zeus who guards over the ties of kinship" Hermione and Orestes of course were cousins. See note on L 603.

922. τῆσδε γῆς: ablatival gen. with πέμψον: "take me away from this land." πέμπω often means "escort."

ὅποι προσωτάτω: just as ὡς τάχιστα means "in the quickest way (ὡς) you can," so this phrase means "to a place (ὅποι) as far away as you can."

925. Φθιάς: see note on L 119. Note Φθιάς Φθίᾱς.

παρος: that is, before I make my escape.

927. ἐπ' αἰσχίστοισιν: capable of two interpretations: (i) "on a most base charge," viz. that of murder: (ii) "in a most shameful manner," because my death will be caused by this ignominious rivalry. (i) is the most common meaning of the idiom, but the objection to it is that the charge was not disgraceful, according to the customs of the time. Both the Nurse and Orestes regard Hermione's fault as comparatively venial. The danger from it arose from the fact that Neoptolemus loved his child, and would punish Hermione for killing it; but there is nothing to show that he would regard his wife as a crime-stained wretch. (ii) is more likely (cp. Soph. *Ant.* 759, ἐπὶ ψόγῳσι, "in a reviling manner"), for αἰσχροῖς is often used of a "wretched" death, i.e. of a life which seems thrown away.



It is "a miserable business" that a great princess should be slain because of a sordid intrigue of her husband's.

928. νόθοισι λίκτροις; simply "a concubine." (ὦν is then of course to be translated "over whom.")

πρὸ τοῦ: "aforetime." See note on l. 734.

929-53. This passage, as Mr. Hyslop remarks, spoils the situation. Like most of Euripides' digressions, it is itself forcible, clear, and well-written, but is utterly out of character. Hermione speaks as an ordinary Athenian wife of the poet's own day, not as a princess of an earlier age.

The evil practice referred to here is very vividly portrayed in one of the newly discovered Mimes of Herodas.

929. τάδ': cognate acc. governed by ἐξημέρταται, "didst commit this offence."

εἴποι τις: used as = εἴποι ἄν τις. The omission of ἄν is very rare.

930. εἰσοδοί: this attempt to protect morals by keeping women in the strictest seclusion was a characteristic of Athenian fifth-century life, not of the heroic age of the Trojan war.

931. ἐχάυνωσαν: governs με understood.

934. μὰ τὴν ἄνασσαν: a form of oath peculiar to women. The "queen" is the goddess Hera, not named because the name is easily understood; cp. "by our Lady!"

935. βλέπουσα . . . αὐγὰς: "to see the light" is in tragedy a regular phrase for "to be alive." The meaning is "she should have paid with her life for enjoying my rights."

The repeated ἄν is not uncommon in tragedy. Even three ἄν with one verb are occasionally to be found, as here.

936. Σειρήνων: the Sirens were sea-monsters, in shape like beautiful women, who sang to sailors and lured them upon their island, where they devoured them. The story of Odysseus and the Sirens is told in Homer (*Od.* xi. 39 *sqq.*) Hence the word is used of those who charm people to their ruin.

938. μαρία: "wickedness." See note on l. 1165.

939. φυλάσσειν: "to keep jealous guard over."

\* παρὴν ὧων ἔδει: the subject of παρὴν is πάντα understood from ὧων: "seeing that I had all things, whatsoever I needed." She proceeds to enumerate the blessings which she implies make up a wife's happiness—wealth, "a home," and children. The sordidness and vulgarity of this view, which utterly ignores the possibility of conjugal love and companionship, is accounted for, no doubt, by the complete revulsion of feeling which Hermione has undergone. Previously she has acted as if her

husband's love were everything to her; now she talks as if it made no difference to her happiness at all. This is part of her shallowness and lack of ballast.

That Euripides had a higher idea of the position of a wife is shown, for example, by his *Alcestis*.

940. For the peculiar use of μέν . . . δέ, see Appendix.

941. ἔτιγον δ' : potential, "I might have born."

942. "And her offspring would have been base-born, half-slaves to my children." The spiteful woman has visions of sons of her own bullying and insulting their half-brothers as she has bullied and insulted Andromache. One of the greatest objections to slavery is the home-life which it produces. Mark Twain's *Pudd'n-head Wilson* contains a vivid picture of this disgusting evil as seen in modern times.

942. τοῖς ἑμοῖς : sc. πατρὶ.

947. τι κερδαίνουσα : "for hire;" she is fee'd by some one who has designs upon the wife.

συμφθείρει : "helps (a would-be lover) to destroy the wife's chastity."

949. μαργόγητι : "sheer love of wickedness." This last class have no end to serve, but they corrupt the wife because they love such work for its own sake.

950. νοσοῦσιν : "are ruined," "domestic peace is destroyed." See note on l. 906.

πρὸς τὰδ' : "in view of this," "therefore."

951. But mechanical devices against wickedness are never successful. Vice laughs at locksmiths as well as love.

953. ἀλλὰ πολλὰ καὶ κακὰ : Greek writers very frequently add these completing phrases, which sound exceedingly flat to us, and which would be suppressed in English.

954. ἐς τὸ σύμφυτον : the Scholiast says this means "against your sex," which is probably right.

956. κοσμεῖν : "to make the best of."

νόσους : "failings."

957-86. This speech as a whole is difficult. In the first few lines Orestes talks as if he had heard about Hermione's troubles from some other person before she appealed to him. He has now heard the other side, and has come prepared to take her away if she agrees. But when he first enters he gives us to understand that he is paying an ordinary casual call.

Dr. Verrall's brilliant theory of the play rests partly on this peculiar passage, which certainly cannot be understood by itself. See *Introd.*, § 13, for his explanation.

957. This line is short for σοφὸν τι χρῆμα ἐστὶ τὸ χρῆμα τοῦ διδδξαντες, where χρῆμα τοῦ διδ. practically = ὁ διδδξας, just as in l. 181 χρῆμα θηλείας φρενὸς = θηλεῖα φρεν. "Truly a wise man was he who taught."

958. τῶν ἐναντίων: "the opponent" of the person who appeals to you for help. "Do not aid a man against his enemy till you have heard what that enemy says." *Audi alteram partem*. The saying is attributed to Phocylides, the gnomic poet. (The gnomic poets wrote sententious bits of advice in verse.)

Apparently Orestes implies that he has already heard of the quarrel from some friend of Andromache, but has waited to hear what Hermione has to say.

961. φύλακας ἔχων: "keeping guard," "watching," and so "on the look-out to see whether (*εἴτε*) . . ."

964. σὰς οὐ σίβων ἐπιστολαῖς: "not respecting thy messages." That is, apparently, Hermione had sent forbidding Orestes to come to visit her; but in spite of this he came. But the meaning of the reference is unknown.

965-6. "But intending to escort thee from this palace, if thou shouldst grant me, as thou dost, leave to speak." Apparently Orestes had wished to come to save Hermione from her unhappy condition, she had forbidden him, but he came hoping that she, for the sake of old affection, would let him plead his cause.

967. κάκη: noun.

970. It was fated that Troy could only be taken by help of the son of Achilles and the bow of Heracles (then in the possession of Philoctetes).

972. τόν: Neoptolemus. This use of the article as a demonstrative pronoun is its oldest use, and is very common in Homer. In Attic prose it is hardly found except in ὁ μὲν . . . ὁ δέ.

974. τὸν παρόντα δαίμον': "the (ill-) fortune which oppressed me."

ῶς: "(explaining) that . . ."

ἂν . . . γήμαιμ': here not "I would marry," but "I might (possibly) marry"; potential use. Cp l. 83, πολλὰς ἂν εὖροις μηχανάς, "there are many devices which you can invent."

φίλων . . . ἀπ' ἀνδρῶν: "from among friends." That is, Orestes was in such bad repute, that if he was to marry at all it must be from a family related to himself, which would naturally look upon his deeds with a lenient eye. φίλοι ἄνδρες refers of course to the family of Menelaus.

976. Lit. "being banished from home with such a banishment

as I am banished with," *i.e.* "considering for what cause I am banished from my country." *φυγάς* is cognate acc. with *φεύγω*.

Orestes had been punished for matricide by being forced to quit Argos.

977. *eis*: "concerning."

978. Strict sequence would have given *εἰς τε τὰς αἰματωποῦς θεάς*, with no fresh verb. Such a slight and easy change of construction is very common.

*αἰματωποῦς θεάς*: *i.e.* the Furies who haunted Orestes to punish his deed. This casual mention of the goddesses is somewhat grotesque.

979-81. "And I, wrought to humbleness by the woes of our house, felt pain, yea, pain indeed (at being repulsed by Neoptolemus), but I was hemmed in by misfortunes, and thus, though unwillingly, I departed robbed of thy hand." That is, Orestes was so handicapped by misfortunes attending his matricide, that, though he resented the refusal of Neoptolemus, he could not dispute it.

982. *περίπεσις τύχης*: "a reversal of fortune." *περίπεσια* is the technical name for the "catastrophe" in tragedy, the sudden dramatic change from prosperity to adversity.

985. *δεινόν*: *sc. ἐστί*, "is strangely strong."

987, 8. Hermione temporizes about the matter of divorce at which Orestes has hinted, but accepts his help.

988. *οὐκ ἐμὸν*: "it is not my part."

994. *δο' εἰς ἐμ' ὕβρισε*: understand some such word as *σκοποῦσα*, "considering what an outrage he has inflicted upon me." He means, "you need not fear Neoptolemus, *for* he has wronged me—and that means his death."

995. *αὐτῷ*: ethic dative.

*μηχανή πεπλεγμένη βρόχους*: "a device woven with meshes, immovable," *i.e.* "the meshes of my plot from which he cannot escape." The reference is to nets fixed vertically upon poles set in the ground; note *ἔστηκεν*.

996. *φόνου*: qualifies *μηχανή*.

"Such a plot of slaughter by this hand of mine awaits to enfold him in its relentless mesh."

998. *τελουμένων*: *gen. abs.*; understand *τῶν πραγμάτων*. "But when the deed is doing," *lit.* "being accomplished."

*Δελφίς εἴσται πύρρα*: a graphic way of saying that the murder shall take place at Delphi.

999. *ὁ μητρόφοντης*: subject to *δείξει*—"I, the matricide, will



teach him not to wed . . ." ὁ μητροφόνου repeats with bitterness the taunt which Neoptolemus had flung at Orestes.

1000. μένωσι : "stand firm."

Πυθικὴν ἀνὰ χθόνα : i.e. at Delphi.

1001. Lit. "I will teach him not to marry any of those persons whom I ought to have married" He means, "I will make him repent having married my promised wife," but it is obscurely put. μηδέν' ὦν is short for μηδέν' ἐκείνων οὐς ; note the masculine, regularly used where the plural is put poetically for the singular, even of females. The plural ὦν gives greater indefiniteness, and the use of it seems to imply haughty intolerance—"whoever it was that I intended to wed, he should have kept his distance from her"; "it ought to have been sufficient for him that I wished to have her." ἐχρῆν (γαμεῖν) 'I ought to have married'—in the past; 'when her wedding-day came the bridegroom ought to have been myself.'

1002. πικρῶς : "to his own grief,"—i.e. he shall bitterly repent having demanded . . ."

πατρὸς φόνιον . . . δίκην : lit., "the bloody penalty for his father,"—which means "compensation for the murder of his father."

αἵτησα : governs both δίκην and Φοῖβον.

1004. θεῷ δίδόντα νῦν δίκας : it is remarks of this kind which make Euripides so exceedingly difficult to understand. Here we have two mutually exclusive explanations given of the coming death of Neoptolemus. First we are told that he will meet his death by treachery at the hands of Orestes' Phocian friends; next that Phoebus will take his life to punish the temerity of his blasphemous demand on a former occasion. If we were told these two causes *after* the event it would be possible to say that the god had indeed avenged himself, but had used as an instrument the hands of his people. But it is a very different thing for Orestes to say : "The god *is going to avenge himself* by means of the plot which I am hatching." This is what he appears to mean, and it implies that 'the god' has no existence independent of the Delphians—in fact, that 'Phoebus' is a sham, organised by the Delphians for their own profit and to help their friends. Notice also the emphatic νῦν, which seems to hint at what is sufficiently obvious without it, that if the death of Neoptolemus is a punishment from the god, it would more appropriately have been inflicted on the occasion of his first visit, when he committed the offence, than on the occasion of the second, when he came to make atonement for it.



The god, therefore, has to wait for his vengeance till by chance the murderous plot of a crew of villains happens to make his enemy their victim: then, and not till then, can he right himself. And the leading plotter *foresees that this will be the vengeance of Phœbus*. The prophecy is borne out by the facts: see the shameful story as told by the Messenger. Nothing more damaging to the credit of the god can be imagined than this reference of Orestes. It seems clear from many passages that Euripides was particularly hostile to Delphi and its influence. See further, Introduction, § 10.

1007. ἐχθρῶν ἀνδρῶν: from what follows it seems that the vague ἐχθρῶν means "hostile to the gods," but the closeness of ἐχθρῶν in the last line (which is closely joined to this by γάρ) suggests that "Phœbus" (i.e. the Delphians) is eager to punish anyone who incurs the hatred of Orestes. The meaning is left doubtful by the conventional moralizing with which this edifying speech closes.

1008. οὐρανόν: one of the vaguest words in Greek religious phraseology—"Heaven," "the Powers above."

1009-16. The first strophe and antistrophe reproach Phœbus and Poseidon for having allowed the fall of Troy and the misery of the Trojans. The second strophe and antistrophe point to the woe which Greece, too, suffered because of the war.

1009. πυργίστας: Poseidon and Apollo had offended Zeus, and were by way of punishment made to serve Laomedon, king of Troy, in this manner.

1012. πόντις: "Thou God of the sea" (Poseidon).

1013. διψρήϊον πτελαγός: "riding over the sea." Poseidon was said to ride over the surface of the sea in a chariot. This "accusative of extent over which" with a verb which implies "rest upon" or "motion over" is not uncommon in poetry: cp. l. 117, δάπεδον θέσσεις, and Vergil, *Aen.* iii. 191, *Cava trabe currimus æquor*—"in a hollow bark we hasten over the sea."

1014. ἄτυμον: predicative.

ὀργάναν χεῖρα τεκτοσύνας: lit. "the hand which works at building," i.e. "the cunning work built by your hands," that is, the fortifications of Troy.

1015. Ἐνναλίω: a title of the war-god, used here simply for "war" (cp. Latin *Mars*).

1016. προσθέντες: "giving over (for destruction)." Mr. Hyslop compares the Latin *addicere*.

μεθέετε: "what did ye surrender?" "Troy?" The implication

reproach is a great exaggeration. Phoebus and Poseidon were not bound to protect the city because they had been forced to build its walls; and though Poseidon was a firm ally of the Greeks, Phoebus was the most faithful and valuable helper whom the Trojans had. Probably he is said to have "given over" Troy because finally he had to acquiesce in her downfall.

"O Phoebus, thou who didst cause the fair-walled hill at Ilion to rise in towers, and thou Lord of the sea, who dost ride over the briny main driving steeds of the same dark hue, wherefore did ye give over to Enyalios, lord of the spear, the cunning workmanship built by your hands, setting it at naught, and wherefore did ye forsake unhappy, yea, unhappy Troy?"

1017. Σιμοεντίσιν: Simois and Xanthus were the two rivers of Troy, and are often mentioned in the *Iliad*.

1019. ἐχούσαντες: the Chorus are still addressing the two gods, who by deserting Troy are responsible for all the bloodshed and trouble.

1020. ἀστεφάνους: used predicatively; "ye did set up contests, but not for garlands." στεφάνοι were the recognised prizes given to the victors in the national athletic contests. The difference between such struggles and that at Troy was that no wreath was given. But the adjective means more than this. The garland typified the games, which were felt to be a national institution, and were revered as such. A truce was declared in any war while the Olympian games were being held. The στεφάνος also typified mirth, festivity, and religious rites. And so a contest which is ἀστεφάνος is a contest which is destructive of national life, of happiness, and, above all, of peace.

1021. ἀπὸ δὲ φθ.: by *transposition* for ἀποφθ. δέ. βασιλῆς: see l. 1134 (π.).

1023. θεοῖσιν: "in honour of the gods."

1024. καπνῷ: dative of 'instrument.'

1025. βέβακε: Doric for βέβηκε, "has gone," "has passed away."

παλάμῃς: lit. "hand," and so either "violence" or "cunning of hand"; here probably the former.

1026. ἐναλλάξασα φόνον θανάτῳ: "exchanging slaughter for death," that is, 'receiving her own death as a requital for the murder she committed upon her husband.' The murder is regarded as the *price* she paid to win her own death.

1029. πρὸς τέκνων ἀπηύρα θεοῦ: "by the hands of her children she felt the power of Heaven." Notice the emphatic position of the second θεοῦ at the opening of the next sentence. τέκνα are of course Orestes and Electra, who killed Clytaemestra in order to avenge Agamemnon.

1030. **κλέυσμα μαντόσυνον**: the "oracular command" was the order given to Orestes by the Delphic oracle bidding him kill his mother.

**ἐπιστράφη**: "attacked her," "turned upon her."

1032. **Ἄργος ἐπορευθείς**: "having journeyed into Argos." Orestes on reaching manhood left Phocis (Introd., § 11), and came back to Argos, where he committed his deed. These two words are not found in the manuscripts, which give *Ἀργόθεν πορευθείς*, "having travelled from Argos," which is a misstatement, unless Euripides is referring to a different form of the legend. For this reason some editors read as above, but the change is by no means certainly correct.

1034. **Ἀγαμμέωνος**: for the form see note on l. 3.

**κῆλwr**: "son," an exceedingly rare word.

1035. **ἀδύτων ἐπιβάς**: "after having entered the sanctuary." The meaning appears to be "Orestes first applied for advice to the Delphian oracle and then came to Argos."

**κτάνεν**: the omission of the augment is not uncommon in lyrics, and is frequent in Homer.

1036. **πῶς πείθωμαι**: apparently = *πῶς πείθωμαι*, "how am I to believe?" That is: "the story goes that thou, O Phoebus, didst bid Orestes kill his mother, but I can scarcely credit that a holy god gave such a command."

1038. **ἐν Ἑλλάνων ἀγοραῖς**: "through the market-places of Greece" *ἀγοραῖς* is a rarer variant for *ἀγορά*.

1039. **τακίων**: governed by *στοναχάς*, "sang dirges for their children."

**ἄλοχοι**: wives of slaughtered Trojan warriors, brought as captives to Greece and exposed for sale as slaves in Greek market-places (see last line).

1040. **ἐκ δ' Ὀλυντον**: *imesis* for *ἐξὸλυντον* δέ.

1041. **οὐχὶ σοὶ μόνῃ**: addressed to Hermione.

1046. **σκηπτός**: "thunderbolt," and so "a storm." "A drizzling storm of murderous bloodshed." Lit., "a storm dripping the slaughter of death."

1050. **φρούδη**: understand *ἐστὶ*.

**τάδ'**: goes with *δῶματα* in last line.

"For I have heard a confused report that the daughter of Menelaus has departed, leaving this palace."

1051. **ἐκδήμων φίλων**: "our friends when away from home" He means, of course, Neoptolemus; if it is true that the prince's wife has eloped, it is Peleus' business, in Neoptolemus' absence, to attempt to bring her back.

1052. *ἔκπονόν* : "to work out," that is, "to bring to the best issue possible."

1053. *σαφῶς* : "correctly."

1055. *δόμεν* : governed by *εἰχεται*, "is missing from, hath fled from this house." *εἰχομαι* never simply means "I go," but "I have gone." The only difference between *εἰχομαι* and *ἀπειμι* (*absum*) is that the latter means merely "I am absent," while the former means "I am absent when I might be expected to be present."

1058. *μὲν* : see Appendix.

*παιδός* : objective gen. Lit., "On account of her deadly plots against his child?" "Because of her plots against his child's life?"

1060. *τίνας* : governed by *μέτα*.

1061. *χθονός* : ablative gen.; "conveying her out of the country."

1062. *πράϊνον* : tentative pres. Lit., "Trying to accomplish what hope?" "What plan does he propose to carry out to help her?" (*ἐλπίς*, "hope," being used for "plan which gives her hope" of escape from her husband).

1063. *γε* : "Yes, and . . ."

1064. *κρυπτός καταστάς* : "taking up his stand secretly," i.e. "lying in wait for him in ambush."

*κατ' ὄμμ' ἐλθὼν μάχη* : "coming face to face with him in battle." *κατ' ὄμμα* and *κρυπτός*, to which it is opposed, are the important phrases.

1065. *ἄγνοϊς* : this word would provoke a smile in the audience after Orestes' departing speech.

1066. *ὅσον τάχος* : "as quickly as possible." In full the phrase would be something like *κατὰ τοσοῦτον τάχος ὅσον (τάχος) δυνατόν ἐστι*, "with as great a speed as is possible."

1067. *ἱετίαν* : the altar with its sacred fire was an important feature of any temple.

1070. Enter, as Messenger, one of the servants of Neoptolemus, coming from the direction of Delphi.

1072. Lit. "How my foreboding heart expects something!" For *πρόμαντις θυμός*, cp. Shakespeare's "O my prophetic soul!"

1074. *τοιᾷσδε* : first syllable short, as often.

1075. *Μυκηναίου ξένου* : "their guest-friend from Mycenae"—Orestes. At the end of this speech Peleus falls half-fainting to the ground, or into the arms of his attendants.

1077. The excitement of the scene is shown by the fact that the line is broken, that is, divided between two speakers. This is very rare in Greek tragedy.



1079. *εἰ καί*: "if thou dost really wish." Distinguish from *καί εἰ*. See Appendix.

1082. *οἷα*: "with what cruelty" (agreeing with *μοῖρα*). Distinguish *οἷα* (fem. sing.) from *οἷα* (neut. pl.).

*ἀμφιβᾶσ' ἔχουσ*: note that the form of this expression is precisely like the periphrastic perfect in modern languages—"thou hast encompassed me." This usage is not uncommon in Greek iambic poetry, but it never means merely "I have . . ." So here the literal meaning is, "in what a way thou dost grip me, having encompassed me!" ("with what cruelty thou hast encompassed me with thy toils!")

1084. *ἀκούσθ'* = *ἀκουστά*, neut. pl. acc. of *ἀκουστός*.

*ὅμως*: the insertion of this word in this manner is highly idiomatic. The sentence really combines two expressions. (i) *ἀκοῦσαι οὐκ ἀκουστά θέλω*, (ii) *καίπερ ἀκουστά ὄντα ὅμως θέλω ἀκούειν*. Translate: "I wish to hear thy message, though it be hard news to hear."

1085 *sqq.* For the importance of Messengers' speeches, see *Intro.*, § 3. Such speeches show Euripides at his best—brilliant, clear, and incisive.

1086. *φαινῶς ἡλίου διεξόδους*: "the radiant journeys of the sun" are of course "days." Vergil has a similar expression, *tres adeo soles*, "full three days" (*Aen.* iii. 203). The acc. is governed by *διδότες*.

1087. Lit. "giving three radiant journeys of the sun to sight-seeing we filled our eyes." "Thrice did the sun traverse his radiant course while we gazed upon the sights and sated our eyes with the spectacle." Distinguish *θεῖα* from *θεά* "a goddess."

The great temple was externally a marvel of beautiful sculpture, and contained many chambers in which were stored innumerable gifts, costly, beautiful, or quaint, offered by worshippers from all over the Greek world, and even from "barbarian" countries. Croesus in particular gave gifts of enormous value. In consequence the temple was a great attraction to sight-seers. In the *Ion* of Euripides (the action of which takes place in front of the temple) a company of women from Athens come and examine the sculptures upon the façade and discuss the subjects in a most realistic and interesting fashion.

1088. *τοῦτο*: i.e. our spending so much time in examining the treasures. Orestes told the Delphians that the Thessalians had come to steal.

*ἀπ'*: i.e. as we found afterwards by their hostility. See Appendix.



1089. λαὸς οἰκῆτωρ θεοῦ: "the folk who dwell upon the territory of the god."

1091. Lit. "spoke hostile words to each man, into his ear."

1093. γύαλα: lit. "hollows." Hesychius, the Greek lexicographer, explains the word as meaning "treasure-chambers." Euripides makes this plain by adding *θησαυροῖς*.

βροτῶν: not *vagus*, but intentionally *broad*. Delphi appealed to humanity.

1094. παρόντ': agrees with *τοῦτον* (l. 1092).

1095-6. τὸ δεύτερον . . . ἦλθε: "come hither again for the same purpose as that which brought him before." With *πάροντα* understand *ἐπ' ἐκείνους*, "for that purpose for which . . ." *πάροντα* is equivalent to *ελθόντα* and balances *ἦλθε*.

ἐφ' οἷσι: explained more clearly by *Φόβου τὰν ἐκπύρσαι θέλων*.

καὶ πάρος: Orestes declares that Neoptolemus' purpose was plunder even on the former occasion.

1097-9. The first *τε* merely joins the whole of this sentence to what has gone before; the second and third *τε* couple *ἐς βουλευτήρια* and *ἰδίᾳ*. Then *ἰδίᾳ* is further explained by *ὑσσι κτέ.*, because the expression "private officials" needs some elucidation. In this way *ἰδίᾳ . . . δόμοις* becomes a complete sentence instead of being a phrase balancing *ἐς βουλευτήρια*. The distinction is between the magistrates of the town of Delphi and the rulers of the temple. Translate: "And the magistrates came flocking into the council chambers, and in private those who were in charge of the treasures of the god placed a guard in the colonnaded halls"—i.e. in the temple. The advent of Neoptolemus made the whole community "lock up its spoons."

ἐτάξαντο: lit. "saw to the placing of guards" (middle).

1100-1. The sheep are called "fosterlings of the grass of Parnassus," because they were fed upon the slopes of Mount Parnassus, near Delphi.

1101. τῶνδε: i.e. of the ill-feeling against us.

1103. προξένουσι: the *πρόξενος* roughly resembled the consul of modern times, the main difference being that the *πρόξενος* was a citizen of the state in which he lived as *πρόξενος*, not of the state which he represented. Thus in the present case the *πρόξενοι* would be Delphians chosen from among their countrymen to represent the Thessalians.

The great Theban lyric poet, Pindar, was *πρόξενος* of Athens at Thebes.

μάντεσιν: these priests offered the sacrifice and put the questions to the god on behalf of visitors.

Πνθικοῖς: belongs to προξένοισι as well as to μάντεσιν.

1108. πατρός: Achilles. The genitive depends on αἵματος.  
 "To pay penalty for the slaughter of my father."

1109. πάνταυθ': "and thereupon." The bystanders probably raised shouts of dissent when Neoptolemus gave his answer

λοχύων μέγα ἐφαίνεθ': "was seen to have great influence."  
 μέγα is adverbial, and modifies λοχύων.

1110. ὥς ψεύδοιτο δεισιπότης ἑσός: this clause depends on μῖθος in the last line (not on ἐφαίνεθ'). "Orestes' tale that my master was lying."

1111. ἐπ' αἰσχροῖς: "for a base purpose," viz. that of robbing the temple.

1112. κρηπίδος: κρηπίς generally means the stone edge of anything, as a kerbstone or coping of a pond. Here it probably means, as Mr. Hyslop says, "the steps which formed part of the basement of the temple." Orestes ascends the steps and stands within the outer enclosure, facing the front of the temple itself.

πῶρος χρηστηρίων: "before the prophetic shrine."

1113. τυγχάνει: understand ὥν.

ἐν ἐμπύροις: "busied with the burnt-offering," as a preliminary to consulting the oracle.

1114. τῷ: dative of disadvantage: "against him." For the use of the participle as pronoun see l. 972.

1115. δάφνη: the laurel was sacred to Apollo, and laurel-bushes grew in the precincts of the temple.

ὥν . . . εἰς ἣν: difficulty has been found in this assertion, because in the last scene Orestes is in Phthia. But it is quite possible to assume that sufficient time has elapsed between the two episodes—a far longer time than would be required for the singing of the Chorus. See Introd., §§ 4, 13.

1117. κατ' ὄμμα: "openly," opposed to λάθρα (l. 1119), as is shown by the use of μέν and δέ. κατ' ὄμμα probably means that he stood out alone in front of the shrine, stepping out of the crowd of προξένοι and μάντις.

1120. χωρεῖ δὲ πρύμναν: "and he recoiled." πρύμναν is short for ἐπὶ πρύμναν. It is a nautical expression used of a ship which backs water. Thus Neoptolemus retired without turning round. We are to understand that the laurel-bushes grew in front of the shrine, so that Neoptolemus while praying was unwittingly facing his foes, who stabbed him in the front of his body.

ἐς καιρόν: "in a vital spot." καιρός is always used of place or time, specially fitted for the business in hand. Hence often "opportunity."

1121. *ἔλακε*: there are three possible explanations of this: (i) understand *ἔφος*, as in earlier English "to draw" means "to draw a sword"; (ii) understand *ῥόδα*, "he retires"; (iii) understand *τὸ βέλος*, in which case we must suppose Neoptolemus to have been wounded by a javelin or spear, which in spite of *ἑφ' ἡρῆς* (l. 1114) is not impossible. This latter explanation is the most probable (though all three are awkward). Neoptolemus was not mortally wounded, but had the strength to pull out the spear and to arm himself. For a new and highly ingenious explanation of the word see *Introd.*, § 13.

*παραστάδες*: the genitive depends on *κρεμαστά*. *παραστάδες* was the name of the side-pillars, one at each end of the façade of the temple. The singular is apparently used of the front wall itself between these two pillars. Armour taken in battle was frequently hung up thus in front of a temple by the victors in memory of their success.

1122 *πασσάων*: governed by *καθαρπάσας*. "Snatching from their pegs the weapons which hung upon (lit. from) the temple-front."

1123 The altar stood in front of the temple, and Neoptolemus leaped upon it to address the crowd.

*ἰδῶν*: explanatory or "epexegetic" infinitive. Lit. "a fierce warrior for looking-purposes"; that is, "a warrior fierce to gaze at" (not "a warrior only in appearance").

*πί*: = *ἐπί*. of two vowels usually the first is elided, but when the first is long and the second short the latter is cut off (*prodelision*).

1124. *Δελφῶν παῖδας*: simply a poetical synonym for *Δελφούς*. The acc. is governed by *βοᾷ*: "he cried aloud to the sons of the Delphians." Cp. l. 671.

1125. *ὁδούς*: cognate acc. with *ἐλθόντα*.

1127. *τῶν*: pronominal use, "of them"; the genitive is governed by *αὐδαίς*.

*μυρίων ὄντων*: gen. absolute, explaining *τῶν*.

1128. *ἔβαλλον*: governs *αὐτόν* understood. "They pelted him with stones hurled from their hands."

1130. *ἑμβολάς*: the "attacks" of the stones—"the showering missiles."

1133. *ἑκλυτοί*: lit. "extricated," and so probably "easy to manage," "light" (cp. *saxpeditus*).

*ἀμφώβολοι*: probably "two-pronged forks" used in making the sacrifice.

1134. *σφαγῆς*: nom. plural of *σφαγεύς*. The form in *-ῆς* is

an older variant of that in -εις; cp. l. 1021, where βασιλῆς is an older form still. Distinguish from genitive of σφαγή. "Ox-piercing knives" are knives used in sacrifice.

ἐχέπων: "came flying."

ποδῶν πάρος: apparently means that the missiles fell short and strewn the ground in front of the altar on which Neoptolemus was standing.

1135. δεινὸς πυρρίχας: "a ghastly dance." The πυρρίχη was a war-dance performed in armour. δεινός implies that Neoptolemus had the appearance of going through a mimic performance, but in this case it was a fearful reality.

ἀν εἶδες: "you would have seen" if you had been present.

1136. παῖδός: the genitive depends on πυρρίχας. Lit. "a dance on the part of thy son—as he guarded himself against the missiles."

1138. ἐσχάραν: the top of the altar, where the fire was kindled.

1139. τὸ Τρωϊκὸν πρῆγμα: the turn of the phrase shows that this "Trojan leap" was famous. It may refer either to Neoptolemus himself or to his father. Homer tells us that Neoptolemus at the Trojan war would not stay in the ranks, but rushed forth by himself. This does not seem sufficiently definite to give rise to a phrase like the above. And so Hermann supposes that this is a reference to some feat celebrated by the Cyclic poets (later writers on the Trojan "cycle" or series of legends). The Scholiast on the other hand refers the words to Achilles: "they say that there is a place at Troy called 'Achilles' Leap,' at the place where he jumped from the ship. He leaped down with such force that water gushed up from the ground." This seems a likely explanation. It is very common indeed for the peasantry to account for peculiar features of the landscape (in this case a spring close to the sea) by inventing some story about the feats of some striking person of bygone times. Thus the Straits of Gibraltar were called the Pillars of Hercules, and Devil's Bridges, Devil's Chimneys, and the like, are common at the present day. Even the spire of Chesterfield Parish Church is said to be crooked because the Fiend once sat on it to watch a wedding-procession.

Obviously Neoptolemus leaping down from the altar suggests Achilles leaping down from the ship.

1142. ἔπιπτον: "were killed."

τραυμαίων: wounds inflicted by Neoptolemus.

1143 ὑπ' αὐτῶν: "by their own hands," here means "by one



another." The construction is appropriate because ἐπιπτον (last line) is in meaning passive.

1144. εὐφήμοισι δόσφημος: notice the effective juxtaposition of these two words. It points to the special horror of this murder. Blood was shed in the holy temple, and discordant yells of battle were heard in the shrine where men were bidden to observe a reverent silence.

εὐφημος means "speaking well" in a ritual sense. At a sacrifice the bystanders were told εὐφημεῖν, "to utter nothing ill-omened." Hence the word often means "reverently silent."

1145. πέτραισιν: the cliffs which surrounded the temple. Mr. Hyslop well observes: "Orestes' prophecy as to the Delphian rock (l. 998) is fulfilled."

ἐν εὐδίᾳ: there was quiet for an instant while Neoptolemus stood in triumph.

It is said that in early life Euripides was a painter (pictures ascribed to him were to be seen at Megara), and certainly ἐν εὐδίᾳ . . . δπλαῖς was written by one with a fine eye for pictorial effect.

1146. φαεινοῖς: perhaps means that as he stood in triumph a stray beam of sunshine fell full upon him. "And there he stood awhile (πῶς) in calm, my master, his arms gleaming in the sunlight."

1147. τις: we are, of course, intended to assume that this mysterious person was Apollo, but beyond doubt Euripides wishes to hint that the voice was only that of a mortal conspirator.

ἑδύτων: the inner shrine.

1148. δεινόν . . . φρικῶδες: neuter acc., used adverbially.

στρατόν: "the armed crew."

1150. Δελφοῦ πρὸς ἄνδρες: we learn from the Scholiast that his name was Machaereus, who was (according to Scholiast on *Orestes* 1649) a priest of the temple.

δοπιρ . . . ἄλλων: this clause has excited suspicion, on the just ground that if the Δελφοῦ ἀνὴρ is only one of a crowd it is absurd to specify him, the others also being "men of Delphi." See, however, *Introd.*, § 13 (end).

1156. δῆ: emphasizes νεκρόν. Because he was dead they feared that the temple would be polluted (1) if the corpse was left within the precincts.

1161-6. Euripides generally closes a Messenger's speech with a few moralising lines. In this case the Messenger, apparently an ordinary simple believer, points the moral that the hideous



business he has just related is most damaging to the credit of Apollo. An advanced thinker of the poet's own day would regard the story, as thus told, as proof that 'the god' did not exist at all. See the remarkable fragment from the *Bellerophon* (quoted in the note on l. 53).

1163. *διδόντα*: conative present, "offering to give satisfaction."

1165. *παλαιὰ νείκη*: the "old quarrel" refers of course to the blasphemy of Neoptolemus in demanding satisfaction from Apollo for slaying Achilles.

*πῶς ἂν οὖν εἴη σοφός*: "he has acted basely, so how can he be wise?" One might have expected, 'How can he be a *good* god?' Cp. the use of *μωρία* ('folly') in the sense of "wickedness" (l. 938), and the Socratic doctrine that moral evil is identical ultimately with intellectual evil. So too Marlowe (Prologue to *The Jew of Malta*) says: "I hold there is no sin but ignorance."

1166-72. For these lines see Introd., § 8.

1166. *καὶ μὲν*: see Appendix. The Chorus begins to chant these lines as the procession comes upon the stage, carrying the corpse of Neoptolemus.

*ἴδε*: pointing; "yonder."

*φοράδην*: "borne shoulder-high."

1167. *δῶμα πάλαι*: this is the only extant example of *τελὲς* with the simple accusative.

1170. *σκύμνον*: lit. "whelp," and so "son." Words applying properly to young animals are often used in tragedy of human beings. Cp. l. 621, *πῶλον* ("filly").

1171-2. These lines are obscure, and may be corrupt. Tr.: "And thou thyself, falling on an evil fate, hast encountered the same doom as thy grandson."

1171. *αὐτός*: contrasted with Neoptolemus.

1172. *εἰς ἓν μοίρας*: *μοίρας* is partitive gen., governed by *εἰς* "Upon one (and the same) sort of fate." The meaning of "same" is helped out by *συν-* in *συνεκύρσαι*.

1173-1230. This passage is technically called a *commos* (*καυμός*, "dirge"). A *commos* was a sort of mournful duet between an actor and the Chorus.

1173. *ῥμοι*: last syllable scanned as short. In Homer a final diphthong is often so scanned instead of being elided.

*οἶον*: exclamatory. "What a woe is this which I see!"

1176. *ὦ πόλι' Θεσσαλία*: i.e. Phthia. The usual adjectival form is *Θεσσαλός*; here *Θεσσαλίος* is used for the sake of the metre.

1178. *λάτρεται*: last syllable scanned short. See note on l. 1173.

1179. *παθίων*: genitive of cause: "wretched in my misfortunes."

*φίλον . . . βάλλον*: lit. "throwing my eyes upon what friend shall I rejoice them (i.e. my eyes)?" "To what friend shall I look to glad mine eyes?"

1181. Peleus fondles the corpse of his grandson, and addresses each part as he touches it.

1182-3. "O that fate had slain thee beneath the walls of Troy, beside the beach of Simois!" The last syllable of *Ἰλίου* is scanned short. For Simois see l. 1017 n.

1184. *ὥς ἐκ τῶνδ'*: "in that case," apparently, but the use of *τῶνδε* is very strange.

1185. *τὸ σόν*: "thy fate."

*ᾧδ'*: "in that case."

1186. *γάμος*: the marriage between Neoptolemus and Hermione.

1188-96. The whole of this passage is very obscure. It falls into two parts: (i) *ὦ παῖ . . . δλέσθαι*, (ii) *μηδ' ἐπὶ . . . ἀνάψαι*. The skeleton of (i) is *μήποτε τὸ δυσώνυμον ὥφειλε ἀμφιβαλέσθαι* "*Αἶδαν ἐπὶ σοί*—"would that the ill-omened had never flung death upon thee." *σὸν λεχέων* depends on *τὸ δυσώνυμον*: "the ill-omened (nature) of thy union," that is, Neoptolemus' alliance with Andromache. (The bad omen is that of Andromache's name, which contains the word *μάχη*.) *ἔμδν γίνεσ*: vocative, "O my son"; *γένεσ* is sometimes used in poetry of one child. But the abrupt insertion of the vocative here is very harsh. Many editors alter the text of one or the other of these two words. *ἐς τέκνα καὶ δόμον*: "against my children and my house," loosely joined on to *ἀμφιβαλέσθαι* as a sort of compound adverb. *Ἑρμιόνας*: depends on *Αἶδαν*: "death because of Hermione," i.e. inflicted upon Neoptolemus by Orestes because of the quarrel about Hermione. *ἀλλὰ κεραυνῇ πρόσθεν δλέσθαι*: understand *ὥφειλε* from l. 1190: "But instead (of slaying thee) it ought first to have perished by the thunderbolt." "It" is *σὸν λεχέων τὸ δυσώνυμον*. In plain words, Pelene means "I wish that Andromache had died before causing Hermione's jealousy and so your death."

(ii) is easier. With *ἀνάψαι* understand (from l. 1190) *ὥφειλες* (i.e. 'you, Neoptolemus'). *ἐπὶ τοξοσύνῃ φονίῳ*: "in consequence of the murderous archery," that is, the 'archer'—'ch Paris slew thy father.' *πατρός* is to be taken  
αὐτὸ

**Διογενής**: "the Zeus-born blood" is the blood of Achilles, who was descended from Zeus. **αἷμα** is accusative governed by **ἀνάψαι**: "thou oughtest never to have fastened (the shedding of the) Zeus-born blood upon the god Phoebus." **Φοῖβον** is in apposition to **θεόν**.

Translate the whole speech: "O ye bridals, ye bridals, that have destroyed, yea destroyed, this house and this city of mine. Alas! Oh, my son, would that thy ill-omened union had never, my child, flung death, wrought by Hermione, upon thee, to the ruin of my family and my house. Oh my son! would that Andromache had first perished by the thunderbolt! Nor shouldst thou, a mortal, because of that murderous archery, have fastened upon Phoebus the god the guilt of thy Zeus-born father's blood!"

1198-9. Lit. "I will begin upon my dead master with wails, with a melody of those below." That is, "I will begin to moan for my dead master, singing the strain sacred to the dead."

1201. **διάδοχα**: used adverbially—"in succession," "in my turn."

1217. **ἄς Ἀΐδαν**: "until I die."

1218. **ἑλβισαν θεοί**: the wedding of Peleus and Thetis was a most magnificent and august occasion. All the gods and goddesses, save one, were present as guests. The uninvited one was Eris (Discord), who, in spite, threw upon the board the golden apple which led to the Judgment of Paris and so to the Trojan War. The wedding ceremony of Peleus is the subject of a fine poem of Catallus.

1219-20. "All my fortunes have flown aloft and departed, and now they lie far from my (former) high boastings." His happiness has "taken wings."

1224. **Νηρέας κόρη**: Nereus was a sea-god; Thetis was one of his fifty daughters.

1225. **ἔψαι**: old form of **ἔψα**.

1226. At this point Thetis comes into view, standing upon the **θεολογείον** (see *Introd.*, § 3). The metre changes to anapaests, as is usual on the arrival of a fresh character.

**τί κινίηται**: "What is that moving?" "What divine thing do I see?"

1228. **αἰθέρα**: acc. of "extent over which," governed by **πορθμενόμενος**, "making his way through the clear sky."

1231-72. For this "winding-up speech" see *Introd.*, §§ 10, 11.

1231. **εἶπαι**: ethic dative, to be joined to **ἤκω**, "I, Thetis, come to give thee comfort, for the sake of our bridals long ago."

τῶν πάρος νυμφευμάτων: the words do not mean that Thetis regards the marriage as obsolete (see I. 1258). *νυμφεύματα* means here not "the married state," but "the wedding." In memory of their early wedded life together she comes to give Peleus comfort now. There is a touching contrast: the divine bride, who has remained as young as on her wedding-day, and the mortal husband who has passed into extreme old age.

1232. *Νηρίως*: her father, the sea-god.

1233. *κακοῖς*: governed by *δυσφορεῖν*. "And first I bid thee chafe not overmuch at the ills which now encompass thee"

1234. *παρήνστα*: instantaneous aorist.

1235. *κάγώ γάρ*: she means, 'You, being a mortal, ought not to grieve too much, seeing that even I, a goddess, one who might have expected to bear children who would bring me no sorrow, have had my woes too.'

*ἀκλάνστα τέκνα*: "children who would never cost me a tear."

*ἔχρην*: i.e. 'I ought, in the nature of things . . .,' 'if things had followed their ordinary course, I should have . . .'. As a goddess she might have expected to marry a god, and so not have mortal offspring.

1236. *ἐκ σοῦ*: goes with *τεκοῦσα* (next line).

1238. *σημανά*: governs *ἐκείνα*, understood as antecedent to *ὧν*. Lit. "I will show those things because of which I came." "I will explain the reason of my coming." The reason is here, as usual in Euripides, to predict the events which follow those of the play.

1240. *πορεύσας*: note voice.

*ἱσχάραν*: "altar."

1241. *Δελφοῖς θνείδος*: *θνείδος* is acc. in apposition to the whole sentence; for it is not meant (precisely) that Neoptolemus himself is a reproach to the Delphians, nor his murder, nor his tomb. The reproach is that at their very doors is buried a man who came to them in friendship and was murdered by them. This acc. in apposition to the whole of a preceding sentence is common in tragedy. The clearest and best-known case is Euripides' *Orestes*, 1105: *Ἑλένην κτάσσωμεν, Μενέλαω λύπην πικράν* ("Let us slay Helen, for her death will be a bitter grief to Menelaus"). Helen *herself* is not a grief to her husband (or at any rate is not so regarded here).

*ὡς ἀπαγγέλλη τάφος*: the inscription on his tomb would say how he had met his death. Thetis does not explain how it is that the Delphians will allow Peleus to carry out her bidding. Often at the end of a play the ordinary principles and probabilities of



human action are regarded as being in abeyance, so that wrongs may be righted off-hand. There is no question that this is inferior art. At the close of *Cymbeline*, in the midst of the British rejoicing, the king, to remove all other friction, says:

"My peace we will begin. And, Caius Lucius,  
Although the victor, we submit to Caesar,  
And to the Roman empire; promising  
To pay our wonted tribute."

1244. *Μολοσσίων γῆν*: part of Epirus. It is implied that the Molossians were named from Molottus, son of Andromache and Neoptolemus.

1245. *Ἑλένη*: Helenus was one of Hector's many brothers, and a noted prophet. After the fall of Troy his life was spared by the Greeks.

1246. *παῖδα τόνδε*: governed by *χρή* (l. 1244), and to be taken closely with *κατοικῆσαι*. "The captive woman and this son of hers must settle . . ."

*τῶν ἀπ' Αἰακοῦ* . . . *δῆ*: "sole survivor of the house of Aeacus." *τῶν* (sc. *δντων*) is partitive, governed by *μόνον*. *δῆ* draws attention to a fact which might otherwise be not fully noticed. The favourite translation "indeed" is here for once appropriate.

1247. *βασίλεια ἐκ τοῦδε*: understand *δντα*—"descended from this lad."

1248. *ἄλλον δι' ἄλλον*: "one after another."

*διαπερᾶν*: lit., "to pass through," and so "to continue."

*Μολοσσίας*: governed by *βασίλεια*—"And kings sprung from him must in long succession rule over Molossia in happiness."

1249. *ἄδ'*: that is, 'so utterly destroyed as it appears to be at present.'

1251. *καὶ γάρ* . . . *μέλα*: Troy was always felt to be a sacred city, and though the Greeks did indeed contrive to capture it (only because of the help of Pallas—next line) they suffered terribly both before and after. For *καὶ γάρ* see Appendix.

1253. *εὐνῆς χάριν*: "the favour of my marriage" means "how great a blessing your marriage with me is." After *εὐνῆς χάριν* some MSS. insert *θεὰ γεγῶσα καὶ πατρὸς τέκος*, which spoils the syntax, and is probably spurious.

1258. *θεὸς συνοικήσεις θεῶ*: lit., "thou, a god, shalt live with me, a goddess."

1259. *ξηρόν*: "unwetted." Because a god ("a spirit") the elements will have no effect on him.

1262. *Λευκὴν κατ' ἀκτὴν*: "on the white strand." Hence Acte



was a narrow island in the Black Sea, off the mouth of the Borysthenes (now the Dnieper).

Εὐξείνου πόρον: the Euxine Sea (Black Sea) is called the "Euxine Way" because it was a great highway, in particular for corn-ships.

1265. "A cave in the ancient Cuttle Reef." *μυχόν* is acc. of motion with *ελθών*.

1266 Σηπιάδος: derived from *σηπία*, a "cuttle-fish," either because so shaped, or from being infested by cuttle-fish. It was near Mount Pelion (see L. 1277).

1268. *κομιστήν*: in apposition to *χορόν*.

1271-2. *πάντων . . . ὀφείλεται*: though the remark applies primarily to Neoptolemus, the use of *πάντων* is highly absurd after l. 1256. "For all men this doom (fate) has been ordained by the gods." For *ψήφοι* see note on l. 519.

*κατθανεῖν ὀφείλεται*: lit. "dying is owed," i.e. "death is a debt that all must pay."

1273. *συγκοιμήματα*: abstract for concrete: "O noble wife!"

1277. *πτυχάς*: see note on *μυχόν*, l. 1265.

1278. *ἔλλον χερσὶ*: Thetis was at first unwilling to marry Peleus, and when he tried to embrace her changed herself into various dangerous and elusive shapes. But he refused to let go, and at last she was forced to return to her own form.

1279-83 These lines are tolerable as a commonplace reflection on marriage in general, but coming as they do from Peleus as a comment upon his union with a goddess they are vulgar and trivial to the last degree. (*κἄρα* points the moral from the advantages Peleus is now receiving.) The lines might be paraphrased colloquially: "Fancy! she's going to make a god of me! And then they say marriage is a failure!" See further, *Introd.*, § 10.

1280. *δοῦναι*: "to give (one's children) in marriage," for the more usual *ἐκδοῦναι*.

1283. "Never would they fare badly at the hands of the gods," "They" are those who contract marriages with persons of high birth and character.

1284-8. These last five lines are found at the close of the *Aloestis*, *Bacchae*, and *Medea*. Such trite remarks would fit almost any play. The critic Hermann suggests that they are not meant to have any particular importance, and were intended to be sung during the bustle caused by the audience as they rose and began to leave the theatre.

1284. *τῶν δαιμονίων*: neuter. "Many are the shapes of

heavenly dispensation." That is, one can never predict in what way the will of Heaven will manifest itself. Cp. Tennyson's "God fulfils Himself in many ways."

1285. The meaning of this line is the same as that of the preceding one.

1286. ἐτελέσθη: gnomic aorist, to be translated by our "present."

1287. Lit. "and Heaven finds a way for the unexpected" (neuter); i.e. "Heaven finds a way to bring about that which was unexpected."

1288. τοιόνδ': predicative; "in this fashion"—i.e. the action of the play is a case of the unexpected happening.

The Scholiast has a most sensible note on this closing speech: "Here, for example, it is contrary to expectation that Hermione should marry Orestes, and that Andromache should go away to the Molossians after being at point to lose her life, and that Neoptolemus should not be slain on the former occasion when he demanded compensation from the god, and yet should be murdered the second time when offering sacrifices in his repentance and endeavouring to propitiate the god." The last instance should be particularly noticed; see note on l. 1004.

## APPENDIX

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### Notes on the more important PARTICLES used in the "Andromache."

ONE of the most striking features of the Greek language is the great number of its particles, many of which are used in the most subtle and beautiful manner, and contribute in a considerable measure to the perfection of the language as a means of expression. They give an *aroma* to the bare facts which the other words embody. In this respect English is much inferior to Greek, and in consequence it is frequently impossible to find any one word which may be regarded as even a rough equivalent for the particle in question. But no error should be guarded against more carefully than that of supposing that a word has no definite significance merely because one's own language has no corresponding word. A Greek could express in words all the "nods and becks and wreathed smiles" which by others can only be indicated by gestures and by emphasis of the voice. It would be an interesting exercise for the student to think out the facial expression or gesture appropriate to each particle.

Note particularly that two or more particles may be combined, in which case (i) the combination may have a special meaning of its own, or (ii) each of the several particles may retain its own meaning. To decide whether (i) or (ii) is the case is not always easy.

ἀλλὰ . . . γάρ (l. 264): lit. "but . . . for," used when the speaker breaks off suddenly in order to come to the point. Probably to be explained as an ellipse ("but I will cease talking thus for . . .").

ἀλλ' οὐδέ . . . μὲν (l. 286): "and on the other hand . . . not . . .," "nor again," putting forward with great force another side to the question, introducing the other horn of the dilemma. ἀλλὰ implies that this second aspect of the case is in danger of being forgotten, οὐδέ that it has at least as great a claim

to attention as the first aspect, and *μήν* lays emphasis on the key-word.

*ἀρα*: interrogative (no English equivalent).

*ἀρα*: (i) "then," used in drawing a *simple deduction*, e.g., in l. 741, "if what you say is true, then we are lost."

(ii) "as it seems," "after all," "Ah! I see now that . . . was . . ." This usage is perhaps the most delicate and subtle of all. It occurs when by a flash one realizes some fact which was in operation in the past, but of which at the time one was ignorant; *ἀρα* introduces the statement that such and such a fact was the case, though at the time we did not know it. A simple illustration will make this plain. One is walking in a crowd, and suddenly receives a blow in the eye from somebody's umbrella. Next day one meets a friend who says, "I hope I didn't hurt you yesterday." One replies, "Oh, it was *you*, was it?" The Greek would be *οὐ ἀρα ἐκεῖνος ἤσθαι*. See the notes on ll. 418, 1088. Naturally *ἀρα* in this sense always takes a past tense. In l. 418, Andromache by using the past tense (*ἦν*) does not imply that what she refers to is no longer the case, but that during all her life this has been true (of her as well as of others), but she was all along ignorant of it; the truth has only just dawned upon her.

*γάρ*: (i) "for" merely giving a reason. This use is exceedingly common and quite easy.

(ii) "Why!" "What!" introducing an indignant or emphatic question, e.g. l. 590: "What! *thou* a man?"

(iii) "Yes, for . . ." "No, for . . ." Frequent in stichomythia, when the speaker assents to or dissents from what is said by his interlocutor, and gives a reason for so doing. Sometimes used, not in conversation, when one answers a remark of one's own. Whether "Yes" or "No" is meant can easily be seen from the nature of the sentence containing *γάρ* (l. 1204).

*γε*: (i) "at least," simply *emphasizing* either (a) a single word which precedes it, e.g. ll. 220, 667, 909, etc.; or (b) a phrase, e.g. l. 5 (emphasizing *ἐν τῷ πρῶν χρόνῳ*), l. 944 (*τοῖς τοῦν ἔχοντες*); or (c) a sentence, e.g. l. 184 (*κακόν [sc. ἐστὶ] θνητοῖς τὸ νέον*).

(ii) "Yes" in stichomythia, implying assent and adding something, either (a) simply further information, e.g. l. 912. "Did you make any plot against them?" "Yes, murder", or (b) an important proviso or deduction which must be made from the statement to which *general* assent is given, e.g. l. 254: "Will you leave the altar?" "Yes, *if* I shall not lose my life by doing so."

ὅτ' . . . γὰρ: "yes . . . but" (or an emphatic "and"), introducing an objection which destroys the importance of something already said, *e.g.* l. 584 ("I got her as a captive." "Yes, but she became my grandson's prize," so that your claim on her is annulled by his).

ὅθεν: (i) = ὅτ' + οὖν, "and therefore."

(ii) "well then," defiantly closing the discussion (l. 258)

(iii) "but supposing," introducing a second less likely or less welcome alternative, *e.g.* l. 338 ("If you kill me your reputation will suffer; but supposing I *do* escape with my life . . .").

ὅγ' : (i) "indeed," emphasizing a particular word (always that immediately preceding ὅγ'), often ironically; *e.g.* ll. 1247 (see note), 324 (ironical).

(ii) "supposing for the sake of argument," introducing an unlikely supposition for the sake of showing what result it would have, *e.g.* l. 334 ("Suppose for the moment that your daughter has taken my life").

ὅτ' αἶ: very like ὅγ' (i); common in excited questions, and after οὖν in emphatic or excited statements.

ἐ καί: "if . . . indeed," l. 1079 ("Listen, if thou dost indeed wish to aid"). This use is quite easy, but should be carefully distinguished from that of καὶ ἐ (καί) = "even if," which has practically the opposite meaning.

ἐ πως: "if perchance," "in case."

εἴτε: (i) "then," "next."

(ii) "and then," introducing an indignant question which comes as the climax to a discussion. See note on the peculiar passage l. 1279.

ῥ': (i) interrogative use with no English equivalent; it simply draws attention to the interrogative nature of the sentence.

(ii) "truly," emphasising an assertion (l. 274).

ῥ' . . . γάρ = ῥ' (i) + γάρ (ii) (l. 249).

καὶ γάρ: "for indeed," a stronger form of γάρ (i).

καὶ μὲν: "And behold!" "And mark you!" Suddenly calls attention (i) to a new person coming upon the stage, *e.g.* ll. 494, 546; or (ii) to a fresh thought which strikes the speaker, *e.g.* ll. 81, 672; or (iii) anything novel or startling, *e.g.* l. 820.

καίτοι: "and yet."

μὲν: indicates that a clause (introduced by ὅτ') is to follow which will form a contrast to the μὲν-clause. Sometimes, but rarely, μὲν and ὅτ' simply join two clauses without any opposition (*e.g.* in l. 940).



**μήν . . . οὖν**: (i) = **μήν** + **οὖν**, "so," almost the same as **οὖν**.

(1.) "nay rather" (= Lat. *immo*), correcting or supplementing a previous statement. (There are no instances of this usage in the *Andromache*, but it is common and important.)

**μῶν**: (i) "surely . . . not" (= Lat. *num*), introducing a question to which the speaker expects a negative answer (l. 82, where **οὖν** merely strengthens **μῶν**).

(ii) an ordinary emphatic interrogative, like **ἤ** (i); in this case **μῶν** (originally **μή οὖν**) loses its negative force.

**οὐκ οὖν**: (i) = **οὐ** + **οὖν**, "then . . . not?" used in questions.

(ii) "certainly not," emphasising an affirmation. For a finely expressive use of **οὐκ οὖν** . . . **γε**, see l. 444.

**οὐκοῦν**: "then," a stronger form of **οὖν**, the negative part of the word being neglected. (This word does not occur in the *Andromache*, but should be noted and distinguished from **οὐκ οὖν**. To distinguish them is easy when it is observed that in each case it is the accented part of the word which is important.)

**οὖν**: (i) "therefore," "then," inferential or resumptive.

(ii) joined sometimes to the more important of two alternative clauses. In such cases it cannot be translated, but the sense should be given somehow; e.g., in l. 731, "I will not suffer aught untoward, nay nor will I *do* aught of the kind."

**τοι**: "as you know," "mark you," appealing either to the knowledge of the person addressed or to general experience. It is thus often used in proverbial expressions (e.g. l. 636).

## VOCABULARY

NOTE.—The principal parts of compound verbs are given under the uncompounded form, if the latter occurs in the Vocabulary; if not, they are given under the compounded form.

- ἀγαθός, ἡ, ὄν, good, noble.  
 ἀγαλμα, ατος, τό, statue.  
 Ἀγαμεμνόνιος, α, ον, of Agamemnon.  
 Ἀγαμέμνων, ονος, ὁ, Agamemnon.  
 ἄγαν, too much.  
 ἀγγέλλω, ἀγγελῶ, ἡγγελια, ἡγγελκα, ἡγγελαμαι, ἡγγέλθην, to announce.  
 ἀγγέλος, ου, ὁ, messenger.  
 ἀγκάλη, ης, ἡ, bent arm.  
 ἀγλαός, ἄ, ὄν, beautiful, famous, noble.  
 ἀγνοῶ, ἦσω, to be ignorant.  
 ἄγνός, ἡ, ὄν, pure, chaste.  
 ἀγορός, ου, ὁ, meeting, assembly.  
 ἀγρεύομαι, εὔσομαι, to hunt, pursue, snatch.  
 ἄγριος, α, ον, wild, fierce.  
 ἀγχόνη, ης, ἡ, hanging, halter.  
 ἄγω, ἄξω, ἡγαγον, ἤχα, ἤχθην, ἤγμαι, to lead, to bring, keep.  
 ἀγώ, *crasis* for ἄ ἐγώ.  
 ἀγών, ὤνος, ὁ, struggle, action at law, trial.  
 ἀγωνίζομαι, ἰσθῶμαι, ἡγωνισάμην, to contend for a prize, contend in a law-suit.  
 ἀδελφός, οὔ, ὁ, a brother; ἀδελφός, ἡ, ὄν, just like.  
 ἀδίκηω, ἦσω, to do wrong, injure.  
 ἀδίκως, unjustly.  
 ἀδόκητος, ω, unexpected.  
 ἄ-δουλος, ω, without slaves, unattended.  
 ἄ-δυνάτος, ον, unable, powerless.  
 ἄδυτον, ου, τό, shrine.  
 ἀεί, always.  
 αἶρω. See αἶρω.  
 ἀεπτῶς, unexpectedly.  
 ἄ-θάνατος, ον, immortal.  
 ἄ-θεος, ον, ungodly.  
 ἄθλιος, α, ον, wretched.  
 ἀθρίω, ἦσω, to look, gaze at, consider.  
 ἀθροίζω, σω, to collect.  
 ἀθρόος, α, ον, in a body.  
 ἄ-θώπεντος, ον, not flattered.  
 αἶα, αι, ἡ, land, country.  
 αἰαί, alas!  
 Αἰακίδης, ου, ὁ, descendant of Aeacus.  
 Αἰακός, οὔ, ὁ, Aeacus, father of Peleus.  
 αἰγλάεις, εσσα, εν, radiant, glittering.  
 αἰγλᾶς, εσσα, ω, *contr.* for αἰγλάεις.  
 Ἄϊδης, ου, Hades, the god of the world below; the world below, Hades, the grave.  
 αἰδώς, οὗς, ἡ, sense of shame, modesty, feeling of honour.  
 αἰεῖ, poetical form of αἶε.  
 αἰθέριος, α, ον or οι, ον, of or belonging to the upper air; high in air.

- αἰθήρ, ἐρος, ἄ, the sky.  
αἰκάλλω, αἰκάλλω, to coax, fawn.  
αἰκέλιος, α, unseemly, wretched.  
αἷμα, ατος, τό, blood.  
αἱματόω, ὥσω, to make bloody.  
αἱματ-ωπός, ὄν, with blood-stained face.  
αἰνέω, ἐσω, ἤρεσα, ἤνεκα, to praise, be content with.  
αἰπυνός, ἡ, ὤ, lofty.  
αἰρεσις, εως, ἡ, choice.  
αἰρέω, αἰρήσω, εἶλον, ἤρηκα, ἡρέθην, ἤρημαι, to take, capture; *πιδάλο*, to choose.  
αἶσα, ης, ἡ, fate, destiny.  
αἰσθάνομαι, αἰσθήσομαι, ἡσθάνην, ἡσθημαι, to perceive.  
ἀίστωρ, ορος, ignorant, unskilled.  
αἰσχρο-κερδής, ἐς, covetous.  
αἰσχρός, ἄ, ὄν, shameful.  
αἰσχύνη, ης, ἡ, shame, disgrace.  
αἰτέω, αἰτήσω, ἤτησα, ἤτηκα, to ask, beg.  
αἰτία, ας, ἡ, a cause.  
αἵτιος, α, ὦ, causing, guilty.  
αἰχμᾶλωτίς, ἰδος, ἡ, a captive woman.  
αἰχμ-άλωτος, α, taken in war.  
αἰών, ὄνος, ὁ, time, life.  
ἀκέστωρ, ορος, ὁ, healer.  
ἀ-κίνητος, α, motionless, immovable.  
ἀ-κλυτος, α, unwept.  
ἀ-κληστος, α, not closed, unlocked.  
ἀ-κοινώνητος, α, not shared.  
ἄκος, ονς, τό, remedy.  
ἀκουστός, ἡ, ὄν, fit to be heard.  
ἀκούω, ἀκούσομαι, ἤκουσα, ἀκήκοα, to hear.  
ἀ-κρίτος, α, not judged, without a trial.  
ἀ-κρυπτος, α, unhidden.  
ἀκτά, Dor. for ἀκτή.  
ἀκτή, ἡς, ἡ, beach.  
ἀ-κόμων, α, barren.  
ἀκων, ἀκουσα, ἀκον, against one's will.  
ἀλάλημαι, *pf.* of ἀλάσμαι, only used in *pres. tense*, to wander.  
ἀλγεινός, ἡ, ὄν, grievous.
- ἀλγέω, ἤσω, to feel pain, grieve.  
ἀλγηδών, ὄνος, ἡ, pain.  
ἀλήθεια, ας, ἡ, truth.  
ἀ-ληθής, ἐς, true.  
ἐλσις, α, α, of ὅς belonging to the sea.  
ἐλις, enough.  
ἐλίσκομαι, ἐλίσσομαι, ἐάλων, ἔλωκα, to be caught, be convicted.  
ἐλκῆ, ἡς, ἡ, strength, defence, fight.  
ἐλλά, but.  
ἐλλος, ἡ, α, other, different.  
ἐλλότριος, α, α, belonging to another.  
ἐλλό-χρος, ωτος, of a strange colour, foreign.  
ἐ-λοχος, ου, ἡ, wife.  
ἐλς, ἀλός, ὁ, salt; in *f.* sea (poetical).  
ἄμα, at the same time, together.  
ἀμάθεια, ας, ἡ, ignorance, vice, iniquity.  
ἀμαρτάνω, ἀμαρτήσομαι, ἡμαρτον, ἡμαρτηκα, to miss, lose, sin.  
ἀμαρτία, ας, ἡ, sin.  
ἀμαυρός, ἄ, ὄν, dim, obscure, unknown.  
ἀμηχανέω, ἤσω, to be in difficulties, be at a standstill.  
ἀ-μήχανος, α, difficult.  
ἀμίλλα, ης, ἡ, struggle, competition.  
ἀμιλλάομαι, ἤσομαι, to compete, struggle.  
ἀμ-μένω, poetical for ἀνα-μένω.  
ἀμός, poetical for ἐμός.  
ἀμπλακίσκω, ἀμπλακήσω, ἡμπλάκηκα, ἡμπλάκον, to miss.  
ἀμπλακών. See ἀμπλακίσκω.  
ἀμπτάμενος. See ἀναπέτομαι.  
ἀμνγμα, ατος, τό, a tearing.  
ἀμνῶθαι, poetical 2 *aor.* of ἀμύνω.  
ἀμνησῆ. See ἀναμνησῆ.  
ἀμύνω, ἀμύνω, ἡμυνα, poetical 2 *aor.* ἡμύνῃσθε, to keep off, ward off, defend; *πιδάλο*, avenge oneself.  
ἀμφί, with *dat.*, around, about,

- on account of, for the sake of, concerning; *c. acc.*, around, on, at.
- ἀμφι-βαίνω, to surround.
- ἀμφι-βάλλω, to throw round, surround.
- ἀμφι-ελίσσω, ἰζω, to wind round.
- ἀμφιμάτωρ, ορος, having two mothers, whose father has two wives.
- ἀμφι-φανής, ἐς, perfectly clear.
- ἀμφώβολος, συ, δ, double spit.
- ἀν, *untranslatable particle* implying contingency, possibility, or indefiniteness.
- ἀν, crasis for ἄ ἀν.
- ἀνά, on, in.
- ἀναγκάζω, ἄσω, to compel.
- ἀναγκαῖος, α, ου, αἴσα σι, ου, necessary; connected by natural ties.
- ἀνάγκη, ηι, ἡ, necessity.
- ἀν-αιρέω, to take up, destroy.
- ἀνάκτορον, σι, τό, palace, temple.
- ἀν-ἁλίσκω, -ἁλώσω, -ἥλωσα, -ἥλωκα, -ἥλώθη, -ἥλωμαι, to use up, kill, destroy.
- ἀνα-μένω, to await.
- ἀν-ανδρος, without a husband, unmanly.
- ἀναξ, ἀνακτος, ὁ, king, lord.
- ἀναξίως, unworthily.
- ἀνα-πέτομαι, -πτήσομαι, ἀνεπτόμην ὅτ ἀνεπτάμην, to fly up, take wings and be gone.
- ἀν-άπτω, -άψω, -ἥψα, to fasten on, attach.
- ἀν-αρπάξω, to snatch up, take by storm.
- ἀνασσα, ἡ, a queen.
- ἀνάσσω, ἀνάξω, to rule.
- ἀνάστατος, ου, laid waste.
- ἀνα-στρέφω, to turn upside down; *middle*, to dwell.
- ἀναστροφή, ἡ, overthrow.
- ἀνασχετός, ὦν, bearable.
- Ἀνδρομάχη, ηι, ἡ, Andromache.
- ἀναι, without.
- ἀν-έχομαι, -έξομαι, ἀνασχέσομαι, ἡρεσχόμεν, ἡρεσχόμεν, hold oneself up, endure, allow.
- ἀνηβητήριος, α, ου, making young again.
- ἀν-ἡλιος, ου, sunless.
- ἀνὴρ, ἀνδρός, ὁ, man, husband.
- ἄνθρωπος, ου, ὁ, man (*homo*).
- ἀν-ίημι, -ήσω, -ῆκα, -εῖκα, -εἶθην, -εῖμαι, to send forth, let go.
- ἀνίκα, Dor for ἡνίκα.
- ἄνοια, ας, ἡ, folly.
- ἄ-νομος, ου, lawless.
- ἀνταῖος, α, ου, right opposite, in front.
- ἀντ-ἀμείβομαι, ψομαι, to give or take in exchange, answer.
- ἀντί, opposite, instead of. (*Always takes gen.*).
- ἀντιάζω, ἄσω, to go towards, entreat.
- ἀντι-δράω, to requite.
- ἀντι-κλάζω, -κλάξω, to resound in answer.
- ἀντι-λαμβάνω, to receive instead of *σ* in turn.
- ἀντί-παις, -παιδος, childish.
- ἀντί-στοιχος, ου, corresponding to, like.
- ἀντομαι, to entreat.
- ἀντρον, ου, τό, cave.
- ἀνύω, σω, to accomplish.
- ἄ-ξενος, ου, inhospitable.
- ἄξιος, α, ου, worth, worthy.
- ἀξιάω, ὡσω, to think worthy.
- ἀξίως, worthily.
- ἀπ-αγγέλλω, to announce.
- ἀπ-άγω, to carry off.
- ἄ-παις, ἀπαιδος, childless.
- ἀπ-αλλάσσω, -αλλάξω, -ἡλλαξα, -ἡλλαχα, -ἡλλαγμαί, -ἡλλάχθην ὅτ -ἡλλάγην, to set free.
- ἀπαξ, once, once for all.
- ἀπ-αράω, ἡσω, to hang, strangle.
- ἀπαρχαί, ὦν, αἱ, offerings, first-fruits.
- ἀ-πᾶς, ἀπᾶσα, ἀπαν, all, all together.
- ἀπ-αυδάω, ἡσω, to forbid, be wanting towards, fail.
- ἀπ-αυράω, to take away, receive good or ill from, enjoy or suffer.
- ἀπ-εμι, (i) from εἰμί, to be

- away from, be absent; (ii) from εἶμι, to go away.
- ἀ-πιρος, *av*, inexperienced, ignorant.
- ἀπληστία, *av*, *h*, insatiate desire.
- ἀπό (*gen.*), far from, by reason of.
- ἀπο-βαίνω, to go away, turn out, result.
- ἀπο-βλέπω, to gaze at.
- ἀπο-διδωμι, to give back.
- ἀπο-κτείνω, to kill.
- ἀπο-λαύω, ἀπολαύσομαι, ἀπέ-λαυσα, to enjoy, profit by.
- ἀπ-όλλυμι, to destroy; *middle*, to perish.
- ἀπο-πτύω, to spit forth, loathe, reject with loathing.
- ἀ-πορος, *av*, without passage, impracticable, impossible.
- ἀπο-σπάω, to tear away.
- ἀπο-στέλλω, to send away; *pass.* go away.
- ἀποφθίμενος, *η*, *av*. See ἀποφθίνομαι.
- ἀπο-φθίνομαι, -φθίσκομαι, ἀπεφθιμην (*with participle ἀποφθίμενος*), to perish.
- ἀπτομαι, ἀψομαι, ἡψάμην, to touch.
- ἀπ-ωθείω, to thrust away.
- ἀρά, *interrog. particle*. See Appendix.
- ἄρα, *inferential particle*. See Appendix.
- ἄραρε (see ἀραρίσκω), it is fixed, decreed.
- ἀραρίσκω, ἀρῶ, ἡράρων, ἄραρα (*strong pers.*), to be joined closely together, be fitted.
- ἀράσσω, ἀράζω, to strike hard.
- Ἄργεος, *a*, *av*, Argive, belonging to Argos (see next word).
- Ἄργος, *ov*, *τό*, Argos, a state in S. Greece.
- Ἀργῶος, *a*, *av*, of the ship Argo.
- ἀρεταί, *stems for al* ἀρεταί.
- ἀρετή, *ης*, *h*, excellence, virtue.
- Ἄρης, Ἄριος or Ἄριως, *δ*, Ares, the god of war; war.
- ἄρθρον, *ov*, *τό*, a joint.
- ἄρμα, *av*, *ατος*, *ατος*.
- ἀρνύμαι, to gain.
- ἀρπαζω, ἀρπάσσω, ἡρπαξα, ἡρπάκα, to carry off, snatch up.
- ἄρσεν, *av*, male.
- ἀρχή, *ης*, *h*, beginning, sovereignty, magistrate.
- ἄρχω, ἄρξω, to begin, rule; *middle*, beg.n.
- ἀ-σθενής, *ές*, weak, insignificant.
- Ἀσιᾶτις, *ίδος*, *h*, *fem.* *adj.*, Asiatic.
- Ἀσιήτις, poetic form of Ἀσιᾶτις.
- ἀσπίς, *ίδος*, *h*, shield.
- ἀ-στίφανος, *av*, without garlands.
- ἄστυ, *εος* or *εως*, *τό*, city.
- Ἄστυ-άναξ ("lord of the city"), Astyanax, son of Hector and Andromache.
- ἄνα, Dor. for ἀνη.
- ἀνάρ, but.
- ἀ-τεκνος, *av*, childless.
- ἀ-τευχής, *ές*, without weapons.
- ἄνη, *ης*, *h*, delusion, bane, pest.
- ἀνηρός, *δ*, *av*, baneful.
- ἀ-τίμος, *av*, dishonoured.
- ἀτίμως, disgracefully, without honour.
- Ἄτρεΐδης, *ov*, *δ*, son of Atreus, patronymic applied to Agamemnon and Menelaus.
- ἀτύχομαι, be distraught, bewildered.
- αὐ, again, moreover, on the other hand.
- αὐγή, *h*, a light, beam of the sun, eye.
- αὐδα, Dor. for αὐδή.
- αὐδάω, ἡσώ, to talk, speak.
- αὐδή, *ης*, *h*, voice.
- αὐθ-έντης, *ov*, *δ*, murderer.
- αὐλα, Dor. for αὐλή.
- αὐλή, *ης*, *h*, open court, abode.
- αὐτίκα, straightway.
- αὐτο-κράτης, *ές*, having full power.
- αὐτόν, *ην*, reflexive pronoun, himself, her.
- αὐτός, αὐτή, *αὐτός* (*ipse*); *with artic.* αὐτή, *αὐτή*, *τό* αὐτό, the



αἶψας, just as it is, merely.  
 ἀνέχτω, ἦσω, to boast, be confident.  
 ἀφαιρίω, to take away.  
 ἀφθίτος, ου, undecaying, immortal.  
 ἀφθονος, ου, bounteous, plentiful.  
 ἀφίημι, ἦσω, -ῆκα, -εῖκα, -εἰθῃ, -εῖμαι, to send away, set free.  
 ἀφικνέομαι, ἀφίξομαι, ἀφικόμεν, ἀφίγμαι, to arrive.  
 ἀχαρίς, ι, thankless, unlovely.  
 Ἀχιλλῶς, ου, δ, Achelōus, name of river running through Aetolia and Acarnania.  
 ἄχος, ους, τό, burden.  
 Ἀχιλλεύς, ἔως, δ, Achilles, son of Pelens and Thetis.  
 ἄχος, ους, τό, pain, grief.

βαθύς, εἶα, υ, deep.  
 βαίνω, βήσομαι, βέβηκα, ἔβην, to go, step.  
 βάλλω, βάλλω, ἐβᾶλον, βέβληκα, ἐβλήθην, βέβλημαι, to throw.  
 βάρβαρος, ου, barbarous, foreign.  
 βασίλειᾶ, ας, ἡ, queen.  
 βασιλεὺς, ου, δ, king.  
 βασιλεὺς, ἔως, δ, king.  
 βελεμνον, ου, τό, dart.  
 βίλος, ους, τό, arrow, dart.  
 βελτίων, ου, compar. of ἀγαθός, better.  
 βῆμα, ατος, τό, step.  
 βία, ας, ἡ, force.  
 βίαιος, α, ου, violent.  
 βίος, ου, δ, life.  
 βιωτή, ῆς, ἡ, life.  
 βίωτος, ου, δ, life.  
 βλάβη, ης, ἡ, harm, injury.  
 βλαστάνω, βλαστήσω, ἐβλαστον, to bud, grow, be born.  
 βλέπω, ψω, to look at, see.  
 βλώσσω, μολοῦμαι, ἐμολον, μέμλωκα, to come or go.  
 βοάω, βοήσω, to cry, shout.  
 βοή, ῆς, ἡ, cry, shout.  
 βολή, ῆς, ἡ, stroke, wound.  
 βοτήρ, ῆρος, δ, herdsman.

βούλημα, ατος, τό, resolution, plan.  
 βουλευτήριον, ου, τό, Council-chamber.  
 βουλευώ, σω, to take counsel.  
 βούλησις, εως, ἡ, wish, will.  
 βούλομαι, βουλήσομαι, ἐβουλήθην, to wish.  
 βουνόρος, ου, ox-piercing.  
 βούς, βοός, δ or ἡ, bullock, cow.  
 βούτης, ου, δ, herdsman.  
 βρέτας, εος, τό, statue.  
 βρέφος, ους, τό, child, baby.  
 βροτήσιος, α, ου, mortal.  
 βροτός, ου, δ, mortal, man.  
 βρόχος, ου, δ, noose.  
 βρύχιος, α, ου, in the depths of.  
 βώμιος, α, ου, at the altar.  
 βωμός, ου, δ, altar.

γα, Doric for γῆ.  
 γαῖα, ας, ἡ, earth, country.  
 γαμβρός, ου, δ, connexion by marriage, son-in-law.  
 γάμεω, γαμῶ, ἐγημα, γεγάμηκα, to marry.  
 γάμος, ου, δ, marriage.  
 γάρ, for.  
 γι. See Appendix.  
 γηγώς, ὤσα, ὤς, part pf. of γίγνομαι.  
 γέμω, to be full.  
 γένεθλον, ου, τό, offspring.  
 γενεάς, ἄδος, ἡ, beard.  
 γέννᾶ, ας, ἡ, offspring.  
 γένναλος, α, ου, noble.  
 γένος, ους, τό, race, descent.  
 γένυς, υος, ἡ, cheek.  
 γεραιός, α, ου, old.  
 γέρας, ως, τό, gift, honour.  
 γέρων, οντος, δ, old man.  
 γῆ, γῆς, ἡ, earth, land.  
 γῆρας, ως, τό, old age.  
 γίγνομαι, γενήσομαι, ἐγενόμην, γέγονα, to become, be born.  
 γινώσκω, γνώσομαι, ἐγνων, ἔγνωκα, to perceive, gain knowledge, know, be right.  
 γλῶσσα, ης, ἡ, tongue.  
 γνήσιος, α, ου, legitimate.

γνώμη, ης, ἡ, judgment, purpose, opinion.  
 γονεὺς, έως, ὁ, parent.  
 γόνος, ου, ὁ, offspring.  
 γόνα, ατος, τό, knee.  
 γόος, ου, ὁ, a wailing, groaning.  
 γοργός, ἡ, ὄν, terrible, fierce.  
 γραῦς, γραός, ἡ, old woman.  
 γυαλον, ου, τό, hollow.  
 γύης, ου, ὁ, chamber, field.  
 γυμνός, ἡ, ὄν, naked, defenceless.  
 γυναικεῖος, α, αν, belonging to a woman.  
 γυνή, γυναικός, ἡ, woman, wife.  
 γύψ, γυπός, ὁ, vulture.  
 δαιμόνιος, α, αν, connected with fate, ordained by the gods.  
 δαίμων, ανος, ὁ, fate, luck.  
 δάιος, α, αν, hostile, destructive.  
 δάκρυ, τό, tear.  
 δάκρυμα, ατος, τό, tear.  
 δάκρυον, τό, tear.  
 δακρύω, ὥσω, to weep.  
 δάμαρ, ατος, ἡ, wife.  
 δαμογέρων, Dor. for δημογέρων.  
 δάπεδον, ου, τό, land, soil, floor, abode.  
 δαρός, Dor. for δηρός.  
 δάφνη, ης, ἡ, laurel.  
 δέ, but, and.  
 δέδοικα, to fear.  
 δέδορκα, pf. (with pres. sense) of δέρομαι.  
 δεῖ, δεήσει, έδέησε (impers.), it is necessary, one must.  
 δείκνυμι, δείξω, έδειξα, έδειξα, έδειχθην, δεδειγμαι, to show, explain, teach.  
 δειλός, ἡ, ὄν, cowardly, wretched.  
 δέμα, ατος, τό, fear.  
 δειμαίνω, to be afraid.  
 δειμάτω, ὥσω, to frighten.  
 δανός, ἡ, ὄν, terrible.  
 δεκέτης, ου, lasting ten years, passing ten years.  
 δέλεαρ, ατος, τό, bait.  
 Δελφία, ίδος, ἡ, fem. adj. of Delphi.

Δελφός, ἡ, ὄν, Delphian.  
 δέμας, τό, body, form.  
 δεξιά, αν, ἡ, right hand.  
 δεξιμήλος, αν, receiving sheep, used for sacrifice.  
 δεξιός, ὁ, ὄν, on the right hand.  
 δέρη, ης, ἡ, neck.  
 δεσμός, ου, ὁ, fetter.  
 δεσπόζω, ὥσω, to be master of.  
 δίσποινα, ης, ἡ, mistress.  
 δεσπότης, ου, ὁ, master.  
 δεῦρα, hither.  
 δεύτερος, α, αν, second, of less importance.  
 δίχομαι, δεξομαι, έδεξάμην, δεδεγμαι, to receive.  
 δέω, δήσω, έδησα, έδεκα, έδέσθην, δεδεμαι, to bind.  
 δή. See Appendix.  
 δηιάλωτος, αν, taken captive in war.  
 δηλος, η, αν, clear, evident.  
 δημογέρων, αντος, ὁ, elder of the people, senator.  
 δηρός, ὁ, ὄν, long; (scut. as adv.) for a long time.  
 δήτα, certainly, to be sure. See Appendix.  
 διά, with gen. through, by means of; with acc. through-out, on account of.  
 διαβαίνω, to step across, cross over, move across.  
 διαβολή, ης, ἡ, slander.  
 διάδοχος, ου, succeeding, coming in turn.  
 διάνδιχα, in two ways.  
 διαντλέω, ήσω, to drain out, drink to the dregs.  
 διαπεραίνω, ανώ, to bring to an end, accomplish.  
 διαστρίχω, to go through.  
 διδάσκαλος, ου, ὁ, teacher.  
 διδάσκω, διδάξω, to teach.  
 διδύμος, η, αν, double, twofold.  
 δίδωμι, δώσω, έδωκα, δεδωκα, έδοθην, δέδομαι, to give.  
 δάβα, Dor. for διεβη. See διαβαίνω.  
 δι-εκπεραίνω, ανώ, to bring quite to an end.

δι-έξοδος, ου, ἡ, a passage.  
 δίκαιος, α, ου, just.  
 δίκη, ης, ἡ, right, justice.  
 Διογενής, ἐτι, descended from Zeus.  
 δι-όλλυμι, to destroy utterly.  
 διπλοῦς, ἡ, οὖν, double.  
 δι-πτῦχος, ου, doubled, twofold.  
 δισσός, ἡ, ου, twofold, double.  
 διφρεῦω, σω, to drive a chariot.  
 δίωγμα, ατος, τό, pursuit.  
 δι-ωθέω, to thrust away.  
 δμῶις, ἴδοι, ἡ, female slave.  
 δοκέω, δόξω, ἐδόξα, δεδόκηκα, to think, seem; δοκεῖ, ἐδοξε (imper.), it seems good, it is decreed.  
 δόκησις, εως, ἡ, credit.  
 δόλιος, α, ου, crafty.  
 δόλος, ου, ὁ, craft, treachery.  
 δόμος, ου, ὁ, house.  
 δόξα, ης, ἡ, reputation.  
 δορί-κτητος, ου, won by the spear.  
 δορί-μήτωρ, ορος, ὁ, master of the spear.  
 δορι-πετής, ἐτι, slain by the spear.  
 δόρυ, δόρατος, τό, beam, spear, ship.  
 δορύ-ξenos, ου, ὁ, ally in war.  
 δούλειος, α, ου, of slavery.  
 δουλείω, σω, to be a slave.  
 δούλη, ης, ἡ, female slave.  
 δούλιος, α, ου, slavish, of slavery.  
 δούλος, ου, ὁ, slave.  
 δουλοσύνη, ης, ἡ, slavery.  
 δράω, δράσω, to do.  
 δρόμος, ου, ὁ, race.  
 δρόσος, ου, ἡ, dew, water.  
 δύναμαι, δυνήσμαι, ἐδυνήθη, δεδύκημαι, to be able.  
 δυνάμις, εως, ἡ, power, ability.  
 δυνάσις, εως, ἡ, power, ability.  
 δύο, two.  
 δύρομαι, to lament.  
 δυσ-δαίμων, ου, ill-fated.  
 δύσ-λῆτος, ου, hard to unfasten, gripping.  
 δυσ-μηνής, ἐτι, hostile.  
 δύστανος, ου, Dor. for δύστηνος.  
 δύστηνος, ου, wretched.

δυστυχέω, ἦσω, to be unhappy.  
 δυσ-τύχης, ἐτι, unfortunate.  
 δύσ-φημος, ου, of ill omen.  
 δυσφορέω, ἦσω, to bear ill, be grieved.  
 δύσ-φρων, ου, hostile.  
 δυσ-φύλακτος, ου, unguarded.  
 δυσ-ώνυμος, ου, bearing a name of ill omen.  
 Δωδωναίος, α, ου, of Dodona.  
 δῶμα, ατος, τό, house.  
 δωρέομαι, ἤσομαι, to give, present.

ἦα, exclamation of surprise, Ah! ἴαμ, imperf. εἶων, ἔδω, to allow. ἱαντόν. See αὐτόν.  
 ἱβην, 2 aor. of βαίνω.  
 ἱγγενέτης, ου, ὁ, inhabitant.  
 ἱγ-καρτερέω, ἦσω, to persevere, be steadfast in the face of.  
 ἱγ-κειμαι, -κεισμαι, to lie in, be oppressed by.  
 ἱγνώκα, pf. of γιγνώσκω.  
 ἱγνων, 2 aor. of γιγνώσκω.  
 ἱγώ, I.  
 ἱδναι, I feared.  
 ἱδνα, ου, τό, nuptial gifts.  
 ἱδρα, αι, ἡ, seat, suppliant posture, abode.  
 ἱδραλος, α, ου, sitting.  
 ἱθέλω, ἐθέλῃσω, to be willing, wish.  
 ἰ, if.  
 ἰδώς, participle of οἶδα.  
 ἰθε. O that I!  
 ἰλκῦσα, 1 aor. ἔλκω.  
 ἰλον, 2 aor. αἰρέω.  
 ἰμί, ἔσομαι, to be.  
 ἰμι, to go.  
 ἰπεῖν, 2 aor. of λέγω.  
 ἰ-περ, if indeed.  
 ἰργω, εἰρξω, to shut in, prevent, stop.  
 ἰς, with acc. into, to, at.  
 ἰς, μία, ἐν, one.  
 ἰσάπαξ, once, once for all.  
 ἰσ-αφικνέομαι, to arrive at.  
 ἰσ-βάλλω, to throw into, invale.  
 ἰσ-αιμι, to go in.

- εἰσ-έρχομαι, to come into, enter.  
 εἰσομαι, *fut. of οἶδα*.  
 εἰσ-όδος, *ov, ἡ*, entrance.  
 εἰσ-οράω, to look at, see.  
 εἰσ-πίπτω, to fall into, be thrown into.  
 εἰσ-φέρω, to carry into, bring forward, introduce.  
 εἰσ-φοιτάω, *ἡσω*, to go continually, visit.  
 εἶσω, within.  
 εἶτα, then, after that. See Appendix.  
 εἴ-τε . . . εἴτε, whether . . . or, either . . . or.  
 ἐκ *or* ἐξ, *with gen.*, out of, from, in consequence of.  
 ἕκαστος, *η, ov*, each.  
 ἐκά-τι (*gen.*), on account of.  
 ἐκ-βάλλω, to throw out, banish.  
 ἐκγονος, *ov, ὁ*, descendant, son.  
 ἐκ-δέω, -δήσω, to bind.  
 ἐκ-δημοι, *ov*, from home, absent.  
 ἐκ-δίδωμι, to give out, give away in marriage.  
 ἐκεῖ, there.  
 ἐκεῖνος, *η, ο, as pron.*, he, she, it; *as adj.*, that.  
 ἐκεῖσε, thither.  
 ἐκθετος, *ov*, put out, exposed.  
 ἐκ-κομίζω, *ιῶ*, to carry out, take away.  
 ἐκ-κομάζω, *ᾶσω*, to rush out like a reveller.  
 ἐκ-λείπω, to leave.  
 ἐκλύτος, *ov*, set loose, unfastened, handy.  
 ἐκ-λύω, to release.  
 ἐκ-μανθάνω, to learn thoroughly.  
 ἐκ-πέμπω, to send out.  
 ἐκ-περάω, *ᾶσω*, to come forth.  
 ἐκ-πέρθω, -πέρσω, to destroy utterly, sack.  
 ἐκ-πλήσσειν, to fill up.  
 ἐκ-πίπτω, to fall out, be banished.  
 ἐκ-πονέω, to work out, bear.  
 ἐκ-πορίζω, *ιῶ*, to provide, cause.  
 ἐκ-τείνω, to stretch out, expose, relate.  
 ἐκ-τίνω, -τίσω, ἐξέτισα, to pay off, pay in full.  
 ἐκτοθεν, from outside.  
 ἐκ-τοξεύω, *σω*, to shoot out, shoot away, shoot arrows.  
 ἐκτός (*gen.*), outside.  
 Ἔκτωρ, *ovos, ὁ*, Hector.  
 ἐκ-φέρω, to carry out, spread.  
 ἐκ-φεύγω, to flee out, escape.  
 ἐκ-φοβέομαι, to be thoroughly afraid.  
 ἐκών, ἐκούσα, ἐκόν, willing.  
 Ἐλᾶβον, 2 *aor.* of λαμβανω.  
 ἐλάσσω, *ov*, less, fewer.  
 ἐλαυνω, ἐλῶ, ἤλασα, ἐλήλακα, ἤλασθην, ἐλήλαμαι, to drive, drive away.  
 ἐλάν, *aor. inf. of αἰρέω*.  
 Ἑλένη, *ης, ἡ*, Helen.  
 Ἑλένος, *ov, ὁ*, Helenus.  
 ἐλευθερος, *α, ov*, free.  
 ἐλευθεροστομέω, *ἡσω*, to be free of speech.  
 ἐλκτός, *ῆ, ὢν*, twisted, deceitful.  
 ἐλκω, ἐλξω, ἐλξα, ἐλκύσω, ἐέλκυσσα, to draw, drag.  
 Ἑλλάς, *ᾶδος, ἡ*, Greece.  
 Ἑλλήν, *ἡνσι, ὁ*, a Greek.  
 ἐλπίζω, *ιῶ*, to hope, expect.  
 ἐλπίς, *ίδος, ἡ*, hope.  
 ἐμαυτόν, *ην*, myself (*reflexive*).  
 ἐμβολή, *ης, ἡ*, charge, assault, attack.  
 ἐμοιγε, emphatic form of ἐμοί.  
 ἐμολον, 2 *aor.* of βλώσκειω.  
 ἐμός, *ῆ, ὢν*, my, mine.  
 ἐμ-πνέω, to blow or breathe on.  
 ἐμπορεύομαι, to travel.  
 ἐμπυρα, *ων, τὰ*, burnt sacrifices.  
 ἐμφανώς, openly, clearly.  
 ἐμ-φύω, *ύσω*, ἐμπέφυκα, ἐνέφυον, to grow in, be rooted in.  
 ἐν (*dat.*), in.  
 ἐναιρω, ἐνάρῳ, ἤνᾶρον, to slay.  
 ἐν-άλιος, *α, ov*, and *os, ov*, in, on, or of, the sea.  
 ἐν αλλάσσω, *ᾶξω*, to exchange, receive in exchange.  
 ἐν-ἄλος, *ov* = ἐνάλιος.  
 ἐν-αντίος, *α, ov*, opposite, opposing, hostile.



ἐν-δέχομαι, to receive, hear.  
 ἐν-δίδωμι, to give up, give.  
 ἐν-δίκος, *ov*, righteous, just.  
 ἐνδον, within.  
 ἔνεκα (*gen.*), on account of, for the sake of.  
 ἔνεστι (*impers.*), there is in, it is possible.  
 ἐνθα, then, there, where.  
 ἐνθεν, thence, after that.  
 Ἐνυάλιος, *ov*, *δ*, god of battle.  
 ἐν-οικέω, *ήσω*, to inhabit.  
 ἐν-οικος, *ov*, dwelling in; *as subst.*, *ov*, *δ*, inhabitant.  
 ἐν-τείνω, to stretch tight, fasten, imprison.  
 ἐν-τίκτω, to bear in.  
 ἐ, used instead of *ἐκ* before a vowel.  
 ἐξ-αίρετος, *ov*, chosen.  
 ἐξ-αιρέω, to take out, snatch away.  
 ἐξ-αιτέω, *ήσω*, to demand; *middle*, beg for oneself, ask pardon for.  
 ἐξ-ἁμαρτάνω, to err greatly.  
 ἐξ-αμβλός, *ώσω*, to make barren.  
 ἐξ-ἀνεμώω, *ώσω*, to inflate, puff up.  
 ἐξ-ανίχω, to hold up; *middle*, to bear up, acquiesce.  
 ἐξ-ανίημι, *-ήσω*, *-ήκα*, *-εἶκα*, *-εἶθην*, *εἶμαι*, to slacken, loosen.  
 ἐξ-ανίστημι, to make rise from one's seat.  
 ἐξ-ἀνύω, *έσω*, to accomplish.  
 ἐξ-αρνέομαι, *ήσομαι*, to deny strongly.  
 ἐξ-είργω, to exclude, forbid.  
 ἐξ-έλκω, to draw out.  
 ἐξ-ερημόω, *ώσω*, to desert.  
 ἐξ-εστι (*impers.*), it is allowed, is possible.  
 ἐξ-εὐλαβέομαι, *ήσομαι*, to be cautious of, take great precautions against.  
 ἐξ-ερίσκω, to find out.  
 ἐξ-ικμάζω, *άσω*, shed tears over.  
 ἐξ-ογκώω, *ώσω*, to make swell out, exalt.  
 ἐξ-οδος, *ov*, *ή*, a way out, door.  
 ἐξ-ομοίωω, *ώσω*, to make like.

ἐξόν, *part.* from the *impers.* *ἔξεστι*.  
 ἔξω, without, outside.  
 ἔξωθεν, from without, outside.  
 ἔοικα, *έοικε* (*impers.*), it is fitting, it seems.  
 εἰούσα, *poetical form of εἶσα*.  
 ἐπ-αινέω, to praise, recommend.  
 ἐπ-αίρω, *-αρώ*, *-ήρα*, *-ήρκα*, *-ηρῶην*, *-ήρμαι*, to lift up, excite, induce.  
 ἐπ-άκτιος, *α*, *ov*, on the coast.  
 ἐπεί, when, since, because.  
 ἐπε-δή, since, seeing that.  
 ἐπ-επι, to come upon, overtake.  
 ἐπελ-περ, seeing that.  
 ἐπ-ετα, then, next.  
 ἐπ-εξίρχομαι, to go out against, proceed to an extremity.  
 ἐπ-έρχομαι, to go to, apply to.  
 ἔπεφνον (2 *aor.* with *no pres.*), I slew.  
 ἐπ-έχω, to hold out, present, restrain.  
 ἐπί, with *gen.* upon, at, towards; with *dat.* on; with *acc.* to (to fetch).  
 ἐπι-βαίνω, to set foot on, arrive at, come to.  
 ἐπι-βώμιος, *ov*, at an altar.  
 ἐπιθυμία, *as*, *ή*, desire.  
 ἐπί-κοινος, *ov*, shared.  
 ἐπί-κουρος, *ov*, helping.  
 ἐπι-λάζυμαι, to lay hold of, stop.  
 ἐπι-πίπτω, to fall upon, befall.  
 ἐπιρροή, *ήτ*, *ή*, influx, flood.  
 ἐπι-σκοπέω, to look at, watch over.  
 ἐπι-σπάω, to drag along.  
 ἐπιστάμαι, *-ήσομαι*, to know.  
 ἐπιστολή, *ήs*, *ή*, command.  
 ἐπι-στρέφω, to turn towards; *in passive*, be turned towards, allude to, refer to.  
 ἐπιτήδειος, *α*, *ov*, suitable, fitted.  
 ἐπι-τίθημι, to put upon, lay upon, inflict.  
 ἐπί-φθονος, *ov*, jealous, spiteful.  
 ἐπ-ουρίζω, *είω*, to blow favourably, direct.  
 ἐπ-ωφελέω, *ήσω*, to help.



- ἐργάτης, ου, ὁ, workman.  
 ἔργον, ου, τό, work, business.  
 ἐρείδω, σω, to cause to lean, press, thrust.  
 ἐρημία, ας, ἡ, solitude, loneliness.  
 ἔρημος, ου, lonely, destitute.  
 ἐρημόω, ὠσω, to make solitary, leave.  
 ρις, ἐριδος, ἡ, strife.  
 ἐρμήνευμα, ατος, τό, interpretation, monument.  
 Ἑρμιόνη, ης, ἡ, Hermione.  
 ἐρομαι, ἐρήσομαι, to question, ask.  
 ἑρπετόν, οῦ, τό, reptile.  
 ἐρπω, imperf. εἶπω, ἐρψω, to crawl, go.  
 ἔρρω, ἐρήσω, to go, be gone.  
 ἔρχομαι, εἰμι, ἤλθον, ἐληλύθα, to come, go.  
 ἐρεῖ. See λίγω.  
 ἐρωτάω, ἤσω, to ask.  
 ἐς, old form of εἰς.  
 ἐσθλός, ἡ, ὄν, good, noble.  
 ἐσ-οράω. See εἰσοράω.  
 ἐσπίπτω. See εἰσπίπτω.  
 ἕσ-τε, until.  
 ἐστία, ας, ἡ, hearth, house.  
 ἐστι-οῦχος, ου, having a hearth, at the hearth.  
 ἐσχάρα, ας, ἡ, hearth, fireplace.  
 ἐσχάτος, η, ου, furthest, uttermost, last.  
 ἔσω, within.  
 ἑτέρος, α, ου, other.  
 ἔτι, yet, still.  
 ἔτλην, 2 aor. (no pres. in use), to bear, suffer.  
 εὖ, well.  
 εὖ-γενέτης, ου, ὁ, one who is well-born.  
 εὖ-γενής, ἐς, well-born, noble.  
 εὐδαιμονίω, ἤσω, to be happy.  
 εὐδαιμονίζω, ἰώ, to account happy.  
 εὐδαίμων, ου, happy.  
 εὐδία, ας, ἡ, tranquillity.  
 εὖ-δόκιμος, ου, in good repute.  
 εὖ-ήθης, ἐς, simple, silly.  
 εὖ-ήνεμος, ου, unvexed by winds, sheltered.  
 εὖ-ιππος, ου, having fine horses.  
 εὖ-καρπος, ου, fruitful.  
 εὐκλειᾶ, ας, ἡ, renown.  
 εὖ-μενής, ἐς, kind, gracious.  
 εὐμορφία, ας, ἡ, beauty.  
 εὐναῖος, ου, wedded.  
 εὐνάτωρ, Dor. for εὐνήτωρ.  
 εὐνή, ἡς, ἡ, a bed, marriage.  
 εὐνήτωρ, ορος, ὁ, husband.  
 εὖ-νους, -νουν, kindly, friendly.  
 εὖ-ξεινος, ου, hospitable.  
 εὖ-παιδής, ἐς, persuasive, convincing.  
 εὐρίσκω, εὐρήσω, εὐρον ου ηὔρον, εὐρηκα, ηὔρέθην, εὐρημαι, to find, detect.  
 Εὐρώπη, ης, ἡ, Europe.  
 Εὐρώτας, ου, ὁ, Eurotas, a river of Sparta.  
 εὖ-σεβής, ἐς, religious.  
 εὖσωμάτιος, ἤσω, to have a fine body.  
 εὖ-τειχής, ἐς, well-fortified, strong.  
 εὐτυχεῖω, ἤσω, to prosper.  
 εὖ-τύχης, ἐς, fortunate.  
 εὖ-φημος, ου, of good omen.  
 εὖ-φρόνη, ης, ἡ, night.  
 εὖ-φρων, ου, gracious.  
 εὐχομαι, εὐξομαι, to pray.  
 εὖ-ψυχος, ου, courageous.  
 ἐφ-εὐρίσκω, to find, detect.  
 ἐφ-έημι, -ήσω, -ήκα, -εἶκα, -εἶθην, -εἶμαι, to send against, launch, let go.  
 ἐφ-ίστημι, to set over; in intr. tenses, to be in charge of.  
 ἐφορκίς, ἰδος, ἡ, burdensome appendage, burden.  
 ἐφ-υβρίζω, to insult.  
 ἐχ-έγγυος, ου, trustworthy.  
 ἔχθος, ους, τό, hatred.  
 ἔχθρα, ας, ἡ, hatred.  
 ἐχθρός, ὁ, ὄν, hostile.  
 ἐχθρός, οῦ, ὁ, enemy.  
 ἔχθω, to hate.  
 ἔχιδνα, ας, ἡ, a viper.  
 ἔχω, εἶχον, ἔξω, σχήσω, ἐσχηκα, ἔσχω, to have, hold, restrain oneself.  
 ἐχρήν, imperf. of χρή.

ἰά-πλουτος, *ον*, very rich.  
 ἰάω, *ῖήσω*, to live.  
 ἰεύγνυμι, *ῖεύξω*, to join together,  
 yoke.  
 ἰεύγος, *ον*, τό, yoke, yoked pair.  
 Ζεύς, *ος*, Δῖος, Διί, Διι, poetical  
 Ζηρός, Ζηρί, Ζήνα, Zeus.  
 ἱηλωτός, *ής*, *ον*, ἀπὸ *ός*, *ον*,  
 enviable.  
 ἱητέω, *ήσω*, to seek, seek for.  
 ἱυγόν, *ον*, τό, yoke, bond.

ἦ. See Appendix.  
 ἡγίομαι, *ήσομαι*, to guide, lead.  
 ἡδη, now, already (*iam*).  
 ἡδύς, *εία*, *ύ*, sweet, pleasant.  
 ἡθάς, *άδος*, accustomed, cus-  
 tomary.  
 ἦκω, *ήξω*, to come, be present.  
 ἥλιος, *ον*, *ος*, the sun.  
 ἡλύθον, poetical for *ήλθον*.  
 ἦμαι, to sit.  
 ἡμαρ, *άτος*, τό, day.  
 ἡμεῖς, *νομ.* ἀπὸ *αοσ.* pl. of *έγώ*.  
 ἡμέρα, *ας*, *ή*, day.  
 ἡμέτερος, *α*, *ον*, our.  
 ἡμί-δουλος, *ον*, half a slave.  
 ἦν = *έαν*, if.  
 ἦνᾱρον, 2 *αοσ.* of *ἐναίρω*.  
 ἦνία, *ας*, *ή*, rein.  
 ἦνικά, when, at the time when.  
 ἡπειρώτης, *ώτις*, of the mainland.  
 ἡσθομην, 2 *αοσ.* of *αἰσθάνομαι*.  
 ἡσσάομαι, ἡσσηθήσομαι, ἡσσηθῆν,  
*ήσσημαι*, to be less, be worsted.  
 ἡσσων, *ον*, less, weaker, inferior.

θαλάμος, *ον*, *ος*, chamber.  
 θάλασσα, *ης*, *ή*, sea.  
 θαλάσσιος, *α*, *ον*, of the sea.  
 θανάσιμος, *ον*, deadly.  
 θάνατος, *ον*, *ος*, death.  
 θάπτω, *θάψω*, to bury.  
 θαρσείω, *ήσω*, to be of good  
 courage, feel confident about.  
 θάσσω, to sit, sit upon.  
 θασσον, (*ομπαρ.* of *τάχα*),  
 more quickly.  
 θαυμάζω, *άσομαι*, to wonder,  
 revere.  
 θαυμαστός, *ής*, *ον*, wonderful.

θεά, *ας*, *ή*, a goddess.  
 θεά, *ας*, *ή*, sight, sight-seeing.  
 θεήλατος, *ον*, sent by the gods.  
 θεῖος, *α*, *ον*, of the gods, divine.  
 θέλω, shortened form of *έθελω*.  
 θεό-δμητος, *ον*, built by gods.  
 θεός *ον*, *ος*, god.  
 θεράπεινα, *ης*, *ή*, handmaid.  
 θεσπέσιος, *α*, *ον*, also *ος*, *ον*,  
 divine.  
 θεσπίζω, *ιω*, to give oracles.  
 Θεσσαλία, *ας*, *ή*, Thessaly.  
 Θεσσαλῖος, *α*, *ον*, Thessalian.  
 Θεσσαλός, *ής*, *ον*, Thessalian.  
 Θετῖδειον, *ον*, τό, temple of  
 Thetis.  
 Θέτις, *ιδος*, *ή*, Thetis.  
 Θηβαῖος, *α*, *ον*, Theban.  
 Θηβαῖος, *ον*, *ος*, a Theban.  
 θήλυς, *εία*, *υ*, female.  
 θησαυρός, *ον*, *ος*, treasure-house.  
 θίς, *θίνος*, *ή*, beach, shore.  
 θνήσκω, *θανούμαι*, *έθανον*, *τέθνηκα*,  
 to die, be killed.  
 θνητός, *ής*, *ον*, mortal.  
 θοός, *ής*, *ον*, quick.  
 Θράκη, *ης*, *ή*, Thrace.  
 θράσος, *ον*, τό, courage, daring.  
 θρασύς, *εία*, *ύ*, bold.  
 θρέμμα, *ατος*, τό, creature.  
 θρέψω, *φύτ.* of *τρέφω*.  
 Θρήκη, *ης*, *ή*, poetical for *Θράκη*.  
 θρηνέω, *ήσω*, to wail, lament.  
 θυγατήρ, *τρος*, *ή*, a daughter.  
 θύμα, *ατος*, τό, sacrifice.  
 θυμόμαι, *ώσομαι*, to be angry.  
 θυμός, *ον*, *ος*, heart, mind.  
 θυο-δόκος, *ον*, receiving incense,  
 fragrant.  
 θύρᾱθεν, from without, outside.  
 θύραῖος, *α*, *ον*, stranger, foreign.  
 θυ-ώδης, *εις*, fragrant.

Ἴδατος, *α*, *ον*, of Mt. Ida.  
 ἰδεῖν. See *όράω*.  
 ἰδιος, *α*, *ον*, one's own, private.  
 ἰδοὺ, lo! behold!  
 ἰέραξ, *άκος*, *ος*, hawk.  
 ἱερός, *ος*, *ον*, holy.  
 ἵζω, to sit.  
 ἴθι, *ιμπ.* of *εἶμι* (*ἴθω*).

ἱκετεύω, *σω*, to entreat.  
 ἱκέτις, ἰδος, ἡ, female suppliant  
 Ἰλιάδης, *ου*, of Troy.  
 Ἰλιάς, *ἄδοι*, ἡ (*form. adj.*), Trojan.  
 Ἰλιον, *ου*, τό, Troy.  
 Ἰλιος, *ου*, ἡ, Troy.  
 ἱμάς, *άντος*, ὁ, thong.  
 ἴνα, *conj.*, in order that; *adv.*,  
 where.  
 ἱνις, ὁ, offspring, son.  
 ἵππικός, ἡ, *όν*, of horses, cavalry.  
 ἵππόβοτος, *ων*, horse-pasturing.  
 ἵππος, *ου*, ὁ, horse.  
 ἰσθί, *imperat.* of ἰσθα.  
 ἴσος, ἡ, *ων*, equal.  
 ἴστημι, στήσω, ἔστην, ἔστησα,  
 ἔστηκα, ἔσταμαι, ἐστάθην, *τω*  
 make to stand, set up; ἔστην,  
 ἔστηκα, ἔσταμαι, ἐστάθην, *ἐν-*  
*trans.*, to stand.  
 ἰστίον, *ου*, τό, sail.  
 ἱστορέω, ἥσω, to inquire of.  
 ἰσχύω, ὤσω, to be strong.  
 ἰώ, *Ο*!

κάγαθός = *σας* for *καὶ ἀγαθός*.  
 κάγώ = *καὶ ἐγώ*.  
 καθ-αιμάσσω, *ἄξω*, to make  
 bloody.  
 καθ-αρπάξω, to snatch down.  
 καθ-ίστημι, to set down, make,  
 appoint; *ἐν intrans.* *tense* to  
 settle oneself, apply oneself,  
 become.  
 καθ-οράω, to behold.  
 καί, and, also; *καὶ . . . καί*,  
 both . . . and.  
 καίνω, κἄνῳ, ἔκανον, to kill.  
 καί-περ, although.  
 καιρός, *οὔ*, ὁ, due measure, right  
 season, right spot, vital part,  
 advantage.  
 καί-τοι, and yet.  
 κάκ, *σας* for *καὶ ἐκ*.  
 κάκεῖ, *σας* for *καὶ ἐκεῖ*.  
 κάκεῖνος, *σας* for *καὶ ἐκεῖνος*.  
 κάκη, *η*, ἡ, baseness, cowardice.  
 κάκεισε, *σας* for *καὶ ἐκείσε*.  
 κάκός δοξος, *ων*, inglorious.  
 κακός, ἡ, *όν*, evil, base.  
 κακῶς, ill, badly.

κάλέω, καλῶ, ἐκάλεσα, πέκληκα.  
 ἐκλήθην, κέκλημαι, to call.  
 καλλι-ῤῥγής, *ές*, beautifully-  
 yoked.  
 καλλί-μορφος, *ων*, of lovely form.  
 κάλλος, *ους*, τό, beauty.  
 καλός, ἡ, *όν*, beautiful, noble.  
 καλύπτω, ὑψω, to cover.  
 καλῶς, beautifully, well.  
 κάμῃ, *σας* for *καὶ ἐμέ*.  
 κάμνω, κάμῶμαι, ἐκάμον, κέ-  
 κμηκα, to be weary, worn out.  
 κάμῶν, *σας* for *καὶ ἐμῶν*.  
 κάν, *σας* for *καὶ ἄν*.  
 κἄνθάδε, *σας* for *καὶ ἐνθάδε*.  
 κἄνταῦθα, *σας* for *καὶ ἐνταῦθα*.  
 κἄντεῦθεν, *σας* for *καὶ ἐντεῦθεν*.  
 κάπειτα, *σας* for *καὶ ἔπειτα*.  
 καπνός, *οὔ*, ὁ, smoke.  
 κάρα, τό, head.  
 καρπός, ὤσω, to bear fruit;  
*middle*, reap the fruits of,  
 enjoy.  
 Κασσάνδρα, *ας*, ἡ, Cassandra.  
 κατά, *with gen.* down from,  
 down upon, against; *with*  
*acc.* among, according to, in.  
 κᾶτα, *σας* for *καὶ εἰτα*.  
 κατα-βαίνω, to go down, run  
 down.  
 κατα-θνήσκω, to die, be killed.  
 κατ-αίθω, to burn to ashes.  
 κατ-αικίζω, *ιῶ*, to wound se-  
 verely, ill-treat, mar.  
 κατα-κρύπτω, to conceal.  
 κατα-κτείνω, to slay.  
 κατα-λαίβω, *ψω*, to pour down,  
 consume; *pass.*, to run or  
 drop down.  
 κατάρᾱτος, *ων*, accursed.  
 κατάρρῦτος, *ων*, overflowed,  
 watered.  
 κατ-άρχω, to begin, begin upon.  
 κατα-στένω, to sigh over.  
 κατέβα, *Dor.* for *κατέβη*. See  
*καταβαίνω*.  
 κατ-εύχομαι, to pray, pray for.  
 κατ-έχω, to hold, possess.  
 κατ-οικέω, ἥσω, to dwell in.  
 κατ-οικίζω, *ιῶ*, to settle in, take  
 up one's abode in.

κατ-εικτίζω, *κῶ*, to have compassion on.

κατ-ειμίζω, *ῥέομαι*, to bewail.

κατ-ορθίζω, *ῶσω*, to set straight, raise.

κάτω, downwards, underneath.

κείμαι, *κείσομαι*, to lie, be put.

κείνος, *κείνη*, *κείνο*, poetical for *ἐκείνοι*, etc.

*κεί*, *οἵα* for *καὶ εἰ*.

κεκορνυμένος, *pf. part. pass. of κορύσσω*.

κέλευμα, *ατος*, τό, word of command.

κελεύω, *σω*, to urge on, command.

κέλωρ, ὁ, son.

κενός, *ῶσω*, to empty, forsake, leave.

Κένταυρος, *ος*, ὁ, Centaur.

κεντίω, *ήσω*, to prick, stab.

κεραυνός, *ος*, ὁ, thunderbolt.

κερδαίνω, *κερδανῶ*, to gain, make profit.

κερδίων, *ων*, more profitable.

κέρδος, *ους*, τό, gain, profit.

κεφαλή, *ης*, ἡ, head.

κῆδος, *ους*, τό, connexion by marriage.

κηρύσσω, *ξω*, to make proclamation.

κίνδυνος, *ων*, ὁ, danger, risk.

κινέω, *ήσω*, to move.

κλαίω, *κλαύσομαι*, *ἐκλαυσα*, to weep.

κλεινός, *ῆ*, ὁ, illustrious.

κλέος, *ους*, τό, glory.

κληδών, ὄνος, ἡ, summons.

κληθραν, *ων*, τό, bolt.

κλήρωσις, *εως*, ἡ, choice.

Κλυταιμήστρα, *ας*, ἡ, Clytemestra.

κλύω, to hear, listen.

κνίξω, *κνισω*, to gail, chafe, vex.

κοῖλος, *η*, *ων*, hollow.

κοιμάομαι, *ήσομαι*, to sleep.

κοινόομαι, *ῶσομαι*, to share.

κοινός, *ῆ*, ὁ, common, shared in public.

κοινός, *ῶσω*, to make common, impart; *middle*, communicate, give a share.

κοινωνέω, *ήσω*, to be a partaker, have a share of.

κολάζω, *κολάσω*, to chastise, punish.

κόμη, *ης*, ἡ, hair.

κομίζω, *κῶ*, to carry, bring.

κομιστής, *ου*, ὁ, conductor.

κόμπος, *ου*, ὁ, boast.

κονία, *ας*, ἡ, dust.

κόρη, *ης*, ἡ, girl, eye.

κόρος, *ου*, ὁ, boy.

κορύσσω, to arm, array.

κοσμέω, *ήσω*, to order, marshal, adorn, make the best of.

κόσμος, *ου*, ὁ, ornament.

κούδεν, *οἵα* for *καὶ οὐδεν*.

κούκ, *οἵα* for *καὶ οὐκ*.

κουρά, *ας*, ἡ, Dor. for κόρη.

κούρη, poetic form of κόρη.

κραίνω, *κράνῶ*, to accomplish.

κράντωρ, *ος*, ὁ, a ruler.

κράτew, *ήσω*, to be strong, rule.

κράτος, *ους*, τό, strength, power.

κραυγή, *ης*, ἡ, crying, uproar.

κρείσσων, *ων*, stronger, better.

κρεμαστός, *ῆ*, ὁ, hung, hanging.

κρηπίς, ἴδος, ἡ, foundation, basement.

κρίνω, *κρίνῶ*, *ἐκρίνα*, *κέκρικα*, *ἐκρίθην*, *έέκριμαι*, to judge.

κρίτης, *ου*, ὁ, judge.

κρούω, *σω*, to strike.

κρυπτός, *ῆ*, ὁ, hidden, secret.

κρύπτω, *κρύψω*, to hide.

κρύφιος, *α*, *ων*, secret, hidden.

κτάομαι, *κτήσασμαι*, *έκτησάμην*, *έέκτημαι*, to get; *ἐν* *μφ*.

possess.

κτείνω, *κτενῶ*, *έκτεινα*, *έκτονα*, to kill.

κτύπημα, *ατος*, τό, sound.

κυάνεος, *α*, *ων*, dark blue, murky.

κυάνό-πτερος, *ων*, dark-winged.

κύκλος, *ου*, ὁ, circle, crowd.

κύμα, *ατος*, τό, wave.

Κύπρις, ἴδος, ἡ, Cyprus, or Aphrodite, goddess of love.

κυρέω, *ήσω*, to hit, chance, happen to be, be.

κύριος, *α*, *ων*, having power authoritative.



κύων, κυνός, ὁ, ἡ, dog.

κωλύω, ὀσώ, to prevent.

κώπη, ης, ἡ, oar.

λαγχάνω, λήξομαι, ἐλαχον, εἴληχα, ἐλήχθην, ἐληγμαι, to obtain by lot, obtain.

λάθρα, secretly, without the knowledge of (*clap*).

Λάκαινα, ης, ἡ, fem. adj., Spartan.

Λακεδαίμων, ονος, ἡ, Lacedaemon, Sparta.

λάλημα, ατος, τό, talk, talker, prater.

λαμβάνω, λήψομαι, ἐλάβον, εἴληφα, ἐλήφθην, ἐλημμαι, to take, grasp, receive.

λαμπρός, ὁ, ὄν, bright, splendid.

λαμπω, ψω, to shine, be illustrious.

λανθάνω, λήσω, ἐλάθον, ἐλέγηθα, to escape notice, avoid detection.

λαός, οὔ, ὁ, people.

Λαπίθαι, ων, αἱ, the Lapithae.

λάσκω, λακῆσομαι, ἐλακον, ἐλέακα, to speak, utter.

λέγω, λέξω, or ἐρώ, ἐλεξα, or εἶπον, εἶρηκα, εἶρημαι, ἐρρήθην, or ἐλέχθην, to say.

λεία, ας, ἡ, booty, plunder

λείβω, ψω, to pour, shed; *muddle*, to melt, flow.

λείος, α, ον, smooth.

λείπω, λείψω, ἐλίπον, ἐλείπω, ἐλειφθην, ἐλειμμαι, to leave.

λείψανον, ου, τό, remnant; *in plur.*, remains.

λέκτρον, ου, τό, bed, marriage, marriage-tie.

λίπας, τό, crag.

λεπτό μίτος, ου, of fine threads.

Λευκή, ἀκτή, ης, ἡ, the White Beach, an island in the Black Sea.

λευκός, ἡ, ὄν, white, shining.

λεύσσω, to look, see.

λέχος, ους, τό, bed, marriage, wife.

λέων, ατος, ὁ, lion.

λαός, ὡ, ὁ, people.

λίαν, too much.

λίβας, ἄδου, ἡ, spring, stream.

λιμήν, ἐνος, ὁ, haven, refuge.

λισσάς, ἄδου, fem. adj., sm. th.

λίσσομαι, to beg, pray.

λίτή, ης, ἡ, prayer, entreaty.

λογάς, ἄδου, picked, chosen.

λογίζομαι, ιεύμαι, ἐλογισάμην, λελόγισμαι, to count, reckon, calculate.

λόγος, ου, ὁ, word, discussion.

λόγχη, ης, ἡ, spear.

λοιδορέω, ἤσω, to revile.

λοιπός, ἡ, ὄν, remaining, surviving.

Λοξίας, ου, ὁ, name of Apollo.

λόχος, ου, ὁ, ambush.

λυμαίνομαι, λιμᾶσθαι, ἐλυμηνάμην, to maltreat.

λύπη, ης, ἡ, pain, grief.

λύσις, εως, ἡ, release.

λύω, σω, to unfasten, release.

λώβα, Dor. for λώβη.

λώβη, ης, ἡ, ill-usage, outrage, ruin.

λῶστος, η, ον, best.

Μαία, ας, ἡ, Maëa, mother of Hermes.

μακρός, ὁ, ὄν, long, far.

μάλιωτα, very much, exceedingly.

μανθάνω, μάθήσομαι, ἐμάθον, μεμάθηκα, to learn, ascertain, understand.

μᾶνία, ας, ἡ, madness, frenzy.

μαντεῖον, ου, τό, oracle.

μάντις, εως, ὁ, soothsayer.

μαντόσυνος, η, ον, oracular.

μαργότης, ητος, ἡ, madness, lust.

μαστός, οὔ, ὁ, breast.

μάταιος, α, ον, or ας, ω, foolish, trifling.

μάτην, in vain.

μάχη, ης, ἡ, battle, strife.

μέγας, μεγάλη, μέγα, great.

μέγεθος, ους, τό, greatness, size.

μεθ-ίημι, -ήσω, -ήκα, -εἶκα, -εἶθην, -εἶμαι, to set loose, release.



μείων, *ον, ἴσσεσ. comp. of μέγας.*  
 μείων, *irreg comp. of μικρός.*  
 μέλαθρον, *ου, τό, rafters; in plur., house.*  
 μέλει, *impers. (with dat.), it is a care to, it concerns.*  
 μέλεος, *α, ον, also οι, ον, wretched.*  
 μέλλω, μέλλῃσω, *to be on the point of doing, be about to do, intend, be likely, delay.*  
 μέλος, *ου, τό, song.*  
 μέλομαι, ψομαι, *to sing, utter loudly.*  
 μέλω, *to be an object of care.*  
 μέμνημαι, *to remember.*  
 μέν. *See Appendix.*  
 Μενέλαος, Μενέλας, Μενέλιος, *ὁ, Menelaus.*  
 μένω, μενῶ, ἐμείνω, μεμένηκα, *to stay, wait, wait for.*  
 μέριμνά, *ης, ἡ, care, anxiety.*  
 μέρος, *ου, τό, share, portion; ἐν μέρει, in turn.*  
 μεσ-ἀγκῦλον, *ον, τό, a javelin with a thong.*  
 μέσος, *η, ον, middle, in the middle.*  
 μέσως, *moderately.*  
 μετά, *with gen. among, with; with dat. (only in poetry), among; with acc. after.*  
 μετ-αλγέω, ἤσω, *to repent.*  
 μετάρσιος, *ον, raised aloft, high in air.*  
 μετὰστᾶσις, *εως, ἡ, change.*  
 μετατροπή, *ης, ἡ, turning round, vengeance.*  
 μέτ-εimi, *to go after, pursue, visit with vengeance.*  
 μετ-έρχομαι, *to come after, pursue.*  
 μετ-έστι, *(impers.), there is a share.*  
 μετ-έχω, *to partake of, have a share of.*  
 μετῆλθον, *2 aor. of μετέρχομαι.*  
 μέτοχος, *ον, partaking of.*  
 μή(*neg. of condition, prohibition, etc.*), *not.*  
 μή-δέ, *but not, and not, nor.*

μηδ-εία, μηδ-εμᾶ, μηδ-έν, *no one, nothing, no.*  
 μῆλον, *ου, τό, sheep.*  
 μην. *See Appendix.*  
 μη-ποτε, *with subj. lest ever (no quando); with inh. never.*  
 μηρός, *οὔ, ὁ, thigh.*  
 μή-τε, *and not; μήτε . . . μήτε, neither . . . nor.*  
 μητήρ, *τρος, ἡ, mother.*  
 μητρο φόντης, *ου, ὁ, matricide.*  
 μητρῷος, *α, ον, of a mother.*  
 μηχανάομαι, ἥσομαι, ἐμμηχαν-  
 σάμην, *to devise.*  
 μηχανή, *ῆς, ἡ, contrivance, device.*  
 μηχανορράφος, *ον, ὁ, crafty contriver.*  
 μῆχος, *ου, τό, means, expedient.*  
 μῖαι φόνος, *ον, blood-guilty.*  
 μῖάστωρ, *οροι, ὁ, guilty wretch.*  
 μῖγας, *άδος, mixed up, confused.*  
 μίγνυμι, μίξω, ἐμῖξα, *to mix; middle and pass, be united to.*  
 μικρός, *ά, ὅν, little, petty.*  
 μῖμνω, *to remain, wait, await.*  
 μίστω, ἥσω, *to hate.*  
 μισθός, *οὔ, ὁ, wages, pay.*  
 μνημονεύω, εὔσω, *to remember, mention.*  
 μνηστήρ, *ῆρος, ὁ, suitor.*  
 μοῖρα, *αι, ἡ, part, portion, fate.*  
 μόλις, *hardly, scarcely.*  
 Μολόσσιος, *α, ον, Molossian.*  
 Μόλοττος, *ου, ὁ, Molottus.*  
 μόλυβδος, *ου, ὁ, lead.*  
 μολών, *εὔσα, ὅν, 2 aor. part. of βλώσκω.*  
 μοναρχία, *αι, ἡ, sovereignty.*  
 μόνος, *η, ον, alone, only; neut. μόνον as adv., alone, only.*  
 μονό-τροπος, *ον, solitary.*  
 μόριον, *ου, τό, piece, portion.*  
 μόρος, *ον, ὁ, doom.*  
 μορφή, *ης, ἡ, form, beauty.*  
 μόσχος, *ον, ὁ, ἡ, young animal, young person; in fem. woman.*  
 Μοῦσα, *ης, ἡ, Muse.*  
 μοχθέω, ἥσω, *to be weary, be troubled, suffer.*  
 μόχθος, *ου, ὁ, toil, distress.*

μαχλός, οὔ, ἄ, bar, bolt.  
 μῦθος, ου, ὁ, word, speech, story.  
 Μυκηναῖος, ου, of or from  
 Mycenae.  
 μυρίος, α, ου, numberless, vast,  
 immense; *τεν* ten thousand.  
 μύσος, ου, τό, abomination,  
 defilement.  
 μῦχος, ὁ, corner, recess.  
 μῶν. See Appendix.  
 μωράλινω, ἄνω, ἐμώρῳνα, to be  
 foolish.  
 μωρία, ας, ἡ, folly, wickedness.

ναί, yes.  
 ναίω, to dwell.  
 ναός, οὔ, ὁ, temple.  
 νάπη, ης, ἡ, vale, dell.  
 νάπος, ου, τό, glen.  
 ναῦς, πλώς, ἡ, ship.  
 ναυτολία, ας, ἡ, voyage.  
 ναύτης, ου, ὁ, sailor.  
 ναυτίλος, ὁ, sailor.  
 νεᾶνίας, ου, ὁ, young man.  
 νεᾶνις, ιδος, ἡ, young woman.  
 νεῖκος, ους, τό, quarrel.  
 Νεῖλος, ου, ὁ, the Nile.  
 νεκρός, οὔ, ὁ, carcase, corpse.  
 Νεοπτόλιμος, ου, ὁ, Neopto-  
 lemus.  
 νέος, α, ου, young, youthful.  
 νεοσσός, οὔ, ὁ, young bird,  
 chick.  
 νέρτεροι, ων, οἱ, the dwellers in  
 the nether world, the gods  
 below.  
 νηδύς, ὅς, ἡ, womb.  
 νήπιος, α, ου, infant.  
 Νηρεύς, ἔως, ὁ, Nereus.  
 Νηρηΐς, ῥδος, or Νηρηΐς, ιδος, ἡ,  
 daughter of Nereus.  
 νησιώτης, ου, ὁ, islander.  
 νησιωτικός, ἡ, ὅν, of an island,  
 on an island.  
 νικάω, ἡσω, to conquer, prevail.  
 νίκη, ης, ἡ, victory.  
 νίν, *enclit. acc. for αὐτόν, αὐτήν,*  
*αὐτό, bim, her, it.*  
 νίπτω, νίψω, to wash.  
 νιφάς, ἄδος, ἡ, snowflake.  
 νοθᾶ-γενής, ἐς, base-born.

νόθος, η, ου, illegitimate, illicit.  
 νόθος, ου, ὁ, illegitimate child.  
 νομίζω, νομιῶ, to hold as a  
 custom, recognise, be accus-  
 tomed, think.  
 νόμος, ου, ὁ, usage, law.  
 νοσέω, ἡσω, to be sick, suffer.  
 νόσος, ου, ἡ, disease, distress.  
 νοστήω, ἡσω, to return.  
 νοσφίζω, νοσφιῶ, to remove,  
 leave, abandon.  
 νοῦς, νοῦ, ὁ, mind, wisdom.  
 νύμφα, ἡ, Dor. for νύμφη.  
 νύμφευμα, ατος, τό, marriage.  
 νυμφεύομαι, εὔσασμαι, to marry.  
 νύμφη, ης, ἡ, bride, wife.  
 νυμφίδιος, α, ου, nuptial.  
 νυν, then, therefore.  
 νῦν, now.  
 νωτίζω (only used in *αορ.*  
*ἐνώτισα, etc.*), to turn the  
 back, flee.

*Words not found under this letter  
 should be looked for under Σ.*

ξένη, ης, ἡ, a foreign country.  
 ξένος, ου, ὁ, a friend, stranger.  
 ξηρός, ὁ, ὅν, dry, unfertile.  
 ξίφος ἤρης, ες, sword in hand.  
 ξίφος, ους, τό, sword.  
 ξύν = σύν.  
 ξύμβασις, εως, ἡ, agreement.  
 ὁ, ἡ, τό, the; he, she, it.  
 ὀγκώω, ὥσω, to make bulky,  
 exalt.  
 ὁ δὲ, ἡ-δε, τό-δε, this.  
 ὁδός, οὔ, ἡ, road.  
 ὅθεν, whence, wherefore.  
 οἶδα, to know.  
 οἰκῆος, α, ου, akin, belonging  
 to one's house or family,  
 one's own.  
 οἰκέω, to live, inhabit, manage.  
 οἰκῆτωρ, ορος, ὁ, inhabitant.  
 οἰκοθεν, from home, connected  
 with one's family.  
 οἶκος, ου, ὁ, house, home.  
 οἰκτείρω, ἐρῶ, to pity.  
 οἰκτος, ου, ὁ, pity.  
 οἰκτρός, ὁ, ὅν, pitiable, wretched.

- οἰκτρῶς, piteously.  
οἶμοι, alas!  
οἶος, οἶα, οἶον, of which sort, of what sort, what (*qualis*)  
οἰστός, οὐ, ὁ, arrow.  
οἶχθαι, οἶχθῆσθαι, ψυχθῆναι, to be gone.  
ὀλβίζω, ἰώ, to deem happy.  
ὀλβιος, ω, οτ α, ον, prosperous, blessed.  
ὀλκάς, ἄδος, ἡ.  
ὀλλυμι, ὀλώ, ὤλεσα, ὀλώλεκα, to destroy; *πιδάλλω*, ὀλλῶμαι ὀλοῦμαι, ὀλόμην, ὀλώλα, to perish, be killed.  
ὀλοός, ἡ, ὄν, deadly  
ὀμιλέω, ἦσω, to associate with, meet in battle, encounter.  
ὀμιλία, ατ, ἡ, experience, intercourse.  
ὀμιλος, ου, ὁ, crowd, throng.  
ὄμμα, ατος, τό, eye: κατ' ὄμμα, face to face.  
ὀμόγνιος, ω, presiding over kindred.  
ὄμοῦ, together.  
ὄμως, nevertheless.  
ὄνειδίζω, ἰώ, (*tr.*) to cast in one's teeth; (*intr.*) reproach.  
ὄνειδος, ου, τό, reproach.  
ὀνήνημι, ὀνήσω, ὀνησα; *med.* and *pass.*, ὀνῆσθαι, ὀνήσομαι, ὀνήμην, οτ ὀνήμην, to profit, help, delight.  
ὄνομα, ατος, τό, name.  
ὄνυξ, ὄνυχος, ὁ, claw, nail.  
ὄξυθυμία, to be quick to anger, be provoked.  
ὄξυθυμία, ατ, ἡ, irritability.  
ὀπλίζω, ἰώ, to arm.  
ὀπλίτης, ου, ὁ, heavy-armed foot-soldier, warrior.  
ὄπλον, ου, τό, weapon.  
ὄποι, whither.  
ὀπότ-ἄν, whenever.  
ὄπως, in order that (*ut*); like, as if (*velut*).  
ὄραω, ὄψομαι, εἶδω, εἶώρακα, εἶωραμαι οτ ὤμμαι, ὤφθην, to see.  
ὄργανος, η, ον, working, fashioning.  
ὄργή, ἦτ, ἡ, anger.  
ὄρεσταιός, α, ον, of Orestes.  
ὄρίστης, ου, ὁ, Orestes.  
ὄρθιος, α, ον, steep.  
ὄρθός, ἡ, ὄν, straight, upright.  
ὄρθως, rightly, justly.  
ὄρισμα, ατος, τό, boundary.  
ὄρκος, ου, ὁ, oath.  
ὄρμαθῶ, Dor. for ὄρμηθῶ.  
ὄρμάω, ἦσω, to set in motion; *pass.* hurry, rush.  
ὄρνις, ὄρνιθος, ὁ, ἡ, bird.  
ὄρνυμι, ὄρσω, ὄρσα, ὄρωρε, to rouse, set on.  
ὄρος, ου, τό, mountain.  
ὄρος, ου, ὁ, boundary.  
ὄρφανός, ἡ, ὄν, bereaved.  
ὅς, ἡ, ὅς, who, which.  
ὅς, ἡ, ὄν, his.  
ὅσος, ὅση, ὅσον, how great (*quantus*).  
ὅς-περ, ἡ-περ, ὅ-περ, who, which.  
ὅς τις, ἡ-τις, ὅ τι, w/osoever, whatsoever.  
ὅταν, whenever.  
ὅτε, when.  
ὅτοτοί, exclamation of grief.  
ὅτου, *gen. sing. of ὅτις*.  
οὐ, οὐκ, οὐχ, οὐχί, not.  
οὐδᾶμοῦ, nowhere.  
οὐδέ, but not, and not, nor.  
οὐδ-είς, οὐδε-μία, οὐδ-έν, no one, none, no.  
οὐδέ-ποτε, never.  
οὐκ-έτι, no longer.  
οὐκ-ουν. See Appendix.  
οὐμός, *orasis for ὁ ἐμός*.  
οὐν. See Appendix.  
οὐνεκα, on account of.  
οὐ-περ, where.  
οὐ-ποτε, never.  
οὐρειος, α, ον, of a mountain.  
οὐρος, ου, ὁ, wind (astern).  
οὐτε, and not; οὐτε . . . οὐτε, neither . . . nor.  
οὐ-τι, not at all.  
οὐ-τοι, indeed not.  
οὗτος, αὕτη, τοῦτο, this.  
οὕτως, οὕτω, in this way, thus.  
οὕχ. See οὐ.

οὐχί. See οὐ  
 ὀφείλω, ὀφείλῃσω, ὄφελον, ὀφεί-  
 λῃκα, to owe.  
 ὀφθαλμός, οὐ, ὁ, eye, comfort.  
 ὀφλισκάνω, ὀφλήσω, ὄφλος,  
 ὄφληκα, incur, bring on one-  
 self.

ὄχλος, οὐ, ὁ, crowd.  
 ὄχος, οὐ, ὁ, chariot.  
 ὄψαι = ὄψει. See ὀράω.  
 ὄψομαι, fut. of ὀράω.

πάγος, οὐ, ὁ, hill.  
 παιδεύω, σω, to rear, bring up,  
 teach.  
 παιδο-ποιός, ὄν, bearing chil-  
 dren.  
 παῖς, παιδός, ὁ, ἡ, boy, girl; son,  
 daughter.  
 παλαιός, ὁ, ὄν, ancient, old.  
 παλαιόστρα, αἱ, ἡ, wrestling-  
 school, wrestling-bout.  
 παλάμη, ἡ, ἡ, violence.  
 πάλιν, backwards, again.  
 Παλλάς, ἄδω, ἡ, Pallas, name  
 of the goddess Athene.  
 πάλω, ἐπηλα, to brandish.  
 πᾶν-όθλιος, α, ὄν, utterly miser-  
 able.

πᾶν-εὐργος, ὄν, villanous.  
 παν-τάλῃς, αῶα, ἄν, utterly  
 wretched.  
 πανταχῇ, in every way.  
 πανταχοῦ, everywhere.  
 πάντοθεν, from all quarters.  
 πᾶν-ώλερος, ὄν, utterly de-  
 stroyed, undone.

πάσμαι, πάσομαι, ἐπυσάμην,  
 πέπαμαι, to get.  
 παρά, *with gen.* from; *with*  
*dat.* beside, by; *with acc.*  
 beside, to, towards, in com-  
 parison with.

παραβάλλω, to throw beside;  
*middle*, to vie, contend.  
 παρα-αἰνέω, ἔσω, to advise.  
 παρα-καλέω, ἔσω, to call, sum-  
 mon, invoke.  
 παρα-λύω, to undo, put an end  
 to, annul.  
 παραστάς, ἄδω, ἡ, a colonnade.

παράτροπος, ὄν, averting.  
 παρῆμαι, *pf.* παῖς, of παρίημι.  
 παρ-εἰμι, to be present, have  
 arrived, be at hand; παρῆστι  
 (*impers.*), it is possible.  
 παρέρχομαι, to go by, beside  
 or past, surpass.

παρέστηκα, *pf.* of παρίστημι.  
 Πάρις, ἴδω, ὁ, Paris.  
 παρ-ίστημι, to make to stand  
 beside; *in imp.* *tenesse*, to  
 stand beside, be present.  
 Παρνασσός, α, ὄν, of Parnassus.  
 παρῶθα, before, in front, for-  
 merly.

παρ-οἶκος, ὄν, dwelling beside,  
 neighbouring.  
 πάρος, before, formerly.  
 παρ-ωθέω, to thrust away.  
 πᾶς, πᾶσα, πᾶν, all, every.  
 πᾶσσαλος, οὐ, ὁ, a peg.  
 πάσχω, κείσομαι, ἐπάθον, πέ-  
 ποθα, to suffer.

πατήρ, πατρός, ὁ, father  
 πατρίς, ἴδω, ἡ, fatherland.  
 πατρῷος, α, ὄν, of a father.  
 παύω, σω, to make to cease;  
*middle and pass.* to come to  
 an end, cease.

πεδίον, οὐ, τό, plain.  
 πέδον, οὐ, τό, ground, earth,  
 country, spot.  
 πείθω, πείσω, 1 *aor.* ἔπεισα,  
 2 *aor.* ἐπίθον, πέπεικα, *strong*  
*pf.* πέπειθα, to persuade;  
 πέπειθα, to trust, have con-  
 fidence in; *pass.* be per-  
 suaded, believe.

πέλαγος, οὐ, τό, sea.  
 πελάζω, πελώ, ἐπελάσα, to ap-  
 proach, wed.  
 πέλας, near.  
 πελαῖς, ἄδω, ἡ, dove  
 πέμπω, πέμψω, ἐπεμψα, πέ-  
 τομψα, to send.

πένη, ητοι, poor.  
 πενήκοντα, fifty.  
 —λεγμένος. See πλέκω.  
 πέπλος, οὐ, ὁ, full robe.  
 πέποιθα, *strong pf.* of πείθω.  
 πεπρωμένος, η, ὄν (*perf. part.*



pass., no pres. in use), fated, decreed.  
 παρ, *enclit. particle*, though.  
 περαίνω, περανῶ, ἐπέραν, to finish, complete.  
 περαιτέρω, farther, beyond.  
 πέρας, ἄτος, τό, end.  
 περᾶν, ἄσω, to pass through.  
 πέργαμα, ὤν, τό, citadel.  
 περθεῖν, κέρσω, ἐπερσα, πέπαρθα, to sack, destroy.  
 περί, *with gen.* around, concerning; *with dat.* around, about, near; *with acc.* about, near.  
 περίβλεπτος, ὤν, gazed at, notable.  
 περίξ, all round.  
 περιπετής, εἰ, changing, reversed.  
 περι-πτύσσω, -πτύξω, to fold round.  
 περι-στᾶδόν, standing round.  
 περί-στῦλος, ὤν, surrounded with a colonnade.  
 πέσσμα, ατος, τό, fall, fallen body.  
 πέτρα, αἰ, ἡ, rock, crag.  
 πέτρινος, ἡ, ὤν, rocky, flowing from a rock.  
 πέτρος, οὐ, ὁ, rock, stone.  
 πευκάεσ, Dor. for πευκήεις.  
 πευκήεις, εσσα, εἰ, made of fir.  
 πηδάλιον, οὐ, τό, rudder.  
 πεδάω, ἥσω, to spring, leap.  
 πήδημα, ατος, τό, leap.  
 Πηλεΐς, ἐως, ὁ, Peleus.  
 Πήλιον, οὐ, τό, Pelion.  
 πῆμα, ατος, τό, misery.  
 πιδᾶκός, εσσα, εἰ, gushing.  
 πίδαξ, ἄκος, ἡ, fountain.  
 πικρός, ὁ, ὤν, bitter, cruel.  
 πικρῶς, bitterly.  
 πῖμπρημι, πρήσω, ἐπρησα, ἐπρήσθην, πέπρησμαι, to set on fire.  
 πίπτω, πεσοῦμαι, ἐπεσον, πέπτωκα, to fall.  
 πίπνω, poetical form of πίπτω.  
 πλάθηναι, θείν, 1 aor. pass. inf. and part. of πλάζω.  
 πλάτη, ἡ, ἡ, blade of an oar, oar.

πλείστος, ἡ, ὤν, *sup. of* πολυς, most, very much, very great.  
 πλείων ὅτ πλείων, πλείων ὅτ πλείων, *comp. of* πολὺς, more, greater, larger.  
 πλεκτός, ἡ, ὤν, plaited, twisted.  
 πλέκω, ξω, ἐπλεξα, πέπλεχα, to twine, twist, devise.  
 πλευρόν, οὐ, τό, side.  
 πληγή, ἡ, ἡ, blow.  
 πλῆθος, οὐς, τό, crowd, main body.  
 πλὴν, except.  
 πληρόω, ὤσω, to fill.  
 πλόκαμος, οὐ, ὁ, lock of hair.  
 πλούσιος, α, ὤν, rich.  
 πλουτέω, ἥσω, to be rich.  
 πλοῦτος, οὐ, ὁ, wealth.  
 πνέω, πνεύσομαι, ἐπνευσα, to breathe, draw breath.  
 πνοή, ἡ, ἡ, wind, air.  
 πόθεν, whence? how?  
 πόθος, οὐ, ὁ, desire.  
 ποιῶ, ἥσω, to make, cause, do.  
 ποικίλος, ἡ, ὤν, many-coloured, variegated, artful.  
 ποῖος, α, ὤν, of what sort? (*qualis?*)  
 πολέμιος, α, ὤν, hostile; *as subst.*  
 πολέμοι, οὐ, ὁ, enemy.  
 πολῶς, ὁ, ὤν, hoary, old.  
 πόλις, εως, ἡ, city.  
 πολίτης, οὐ, ὁ, citizen.  
 πολλάκι, often.  
 πολὺ κτητος, ὤν, very wealthy.  
 πολὺς, πολλή, πολὺ, much, many.  
 πολύ-χρῦσος, ὤν, rich in gold.  
 πονέω, ἥσω, to toil, suffer.  
 πόνος, οὐ, ὁ, toil, suffering.  
 πόντιος, α, ὤν, of the sea.  
 πόντος, οὐ, ὁ, sea.  
 πορεύομαι, εὔσομαι, to journey.  
 πορεύω, σω, to bring, convey.  
 πορθεῖν, ἥσω, to destroy, ravage.  
 πόρθμεναι, εὔσομαι, to pass over, cross over.  
 πόρος, οὐ, ὁ, way, road.  
 πορύνω, ὑνῶ, to give, furnish, arrange.  
 πόσις, ιος, ὁ, husband.



πόσος, η, ου, how great? how much? (*quantus?*)

πότε, *interrog. particule*, when? at what time? (*quando?*)

πότε, *enclit. particule*, at some time, once (*olim*).

πότερα, *interrog. conj.* = πότερον.

πότερον, introduces a question (-*ne*); πότερον . . . ή = *utrum* . . . *an*.

ποτί, Dor. for πρὸς.

πότμος, ου, ὁ, destiny, death.

πότνια, ή, lady, queen.

ποῦ, where? (*ubi?*) ποῦ, *enclit.* anywhere, somewhere.

πούς, ποδός, ὁ, foot.

πράγμα, ατος, τό, deed, thing, business.

πραπίδες, ων, αι, midriff, understanding, mind.

πράσσω, πράξω, έπραξα, πέπραχα, *strong pf.* πέπραγα, to do, transact.

πρέσβυς, υος and εως, ὁ, old man.

πρεσβύτες, ου, ὁ, old man.

Πριάμος, ου, ὁ, Priam.

Πριαμίδης, ου, ὁ, son of Priam.

πρίν, *adv.* formerly; *conj.* before.

προ-δίδωμι, to give up, betray.

προδοτής, ιδος, ή, traitress.

προθυμία, αι, ή, zeal, will.

προ-ίστημι, to set in front; *in intr. tense*, to stand in front of, conceal.

προ-λείπω, to leave.

πρό-μαντις, εως, prophetic.

προμηθία, αι, ή, foresight.

πρόνοια, αι, ή, foresight.

προ-νυπία, ές, bending forwards, inclined, ready, prone.

πρό-ξενος, ου, ὁ, public host, representative.

πρός, *with gen.* from, because of; *with dat.* near, at, on; *with acc.* towards, to, against, in regard or relation to; *as adv.* besides.

προσ-άγω, to bring to, apply; *middle*, attach to oneself.

προσ-βαίνω, to come to.

προσ-γίγνομαι, to come to, be added, be long (*accedo*).

προσ-δοκάω, ήσω, to expect, await.

προσ-έρχομαι, to come or go to, approach.

προσ-εύχομαι, to pray.

πρόσθι, poetical for πρόσθεν.

πρόσθεν, *prep.* in front of; *adv.* formerly, before, sooner.

προσθίσθαι. See προσ-τίθημι.

προσ-ίζω, to sit, settle on, fall on.

προσ-ίστημι, place near; *passive*, to stand beside, be agreeable.

προσκέχομαι, *fut. of προσκοπέω*.

προ-σκοπέω, προσκέχομαι, προ-σκεψάμην, to see beforehand, provide against, be concerned about.

πρόσ-οψις, εως, ή, appearance, sight.

προσ-πίπτω, to fall upon, fall down before.

προσ-πίτνω, to fall down before.

πρόσ-πολος, ου, ὁ, a servant.

προσ-τίθημι, to put to, apply, fit, impose; *middle*, take to oneself besides.

προσ-φέρω, to bring to, apply.

πρόσω, forwards, further, afar, at a distance.

προσωτάτω, furthest.

προσ-οφείλω, ήσω, to help.

προ-τείνω, to put forward, hold out.

προϋστημεν. See προ-ίστημι.

πρύμνᾱ, ητ, ή, hindmost part of, stern.

πρώτον, *adv.*, first, in the first place.

πρωτό-πλος, ου, making the first voyage.

πρώτος, η, ου, first.

πτερόν, ου, τό, wing.

πτέρυξ, έγος, ή, a wing.

πήσσω, πτήξω, to cower.

πτόλις, poetical for πτόλις.

πτύξ, πτυχός, ή, fold, cleft, glen.

Πύθω, οὗ, ἡ, Pytho, part of Phocis.

πυκνός, ἡ, ὄν, close, compact, crowded, frequent, thick.

πύλη, ης, ἡ, gate.

πυνθάνομαι, πεύσσομαι, ἐπυθάμην, πέπυσμαι, to ask, learn.

πῦρ, πυρός, τό, fire.

πύργος, ου, ὁ, tower.

πυργόω, ὠσω, to gird with towers.

πυρόομαι, ὠσομαι, to set on fire.

πυρρίχη, ης, ἡ, war-dance.

πω, *enclit. particle*, yet, hitherto.

πωλικός, ἡ, ὄν, of horses.

πῶλος, ου, ὁ, ἡ, foal, young animal; *f.* girl, daughter.

πῶς, how? (*quomodo?*).

πως, *enclit.*, in any way, by any means.

ράδως, easily, readily.

ράνις, ἰδος, ἡ, drop.

ράπτω, ράψω, to sew or stitch together, contrive.

ρέζω, ρέξω, to do, commit.

ρίπτω, ρίψω, to throw.

ροή, ης, ἡ, stream, flow.

ρόθιον, ου, τό, surge, uproar.

ρύομαι, ρύσσομαι, ἐρρύσάμην, to rescue.

ρώμη, ης, ἡ, strength, force.

σάγμα, ατος, τό, covering, case.

σαίρω, σάρῳ, σέσηρα, to sweep.

σαντόν, ην, *reflexive*, thyself (*to ἐρται*).

σαφής, ἐι, clear, true.

σαφώς, clearly, surely.

σίβω, to worship, reverence.

σίδην, old poetical form of σιδῶ.

Σειρήν, ηνος, ἡ, Siren.

σεμνομυθέω, ἤσω, to talk solemnly.

σεμνός, ἡ, ὄν, solemn, awful, priggish.

σημαίνω, ἀνῶ, ἐσήμηνα, to show, give a sign, announce.

Σηπιάς, ἄδος, ἡ, the Sepias Reef.

σθένος, ους, τό, strength.

σιγάω, ἤσομαι, to be silent.

σιγή, ης, ἡ, silence.

σίδηρος, ου, ὁ, iron, weapon, sword.

Σιμοεντίς, ἰδος, ἡ, of the River Simoeis.

σιωπάω, ἤσομαι, to be silent.

σιωπή, ης, ἡ, silence.

σκάφος, ους, τό, hollow vessel, ship.

σκηπτός, οὔ, ὁ, storm.

σκήπτρον, ου, τό, staff, sceptre.

σκιά, ἀς, ἡ, shadow.

σκιάζω, σκιῶ, to shade, overshadow, cover.

σκληρός, ὁ, ὄν, hard, harsh, rough.

σκοπέω, σκέψομαι, ἐσκεψάμην, ἐσκεμμαι, to look at, survey, consider, pay regard to.

σκύμνος, ου, ὁ, young animal, offspring.

Σκύρος, ου, ἡ, Scyros.

σμήκρος, ὁ, ὄν, old Attic for μικρός.

σός, ἡ, ὄν, thy, thine.

σοφός, ἡ, ὄν, wise, clever.

σπάνις, εως, ἡ, lack, want.

σπάραγμα, ατος, τό, a rending, tearing.

σπᾶράσσω, ξω, to tear in pieces, rend.

Σπάρτη, ης, ἡ, Sparta.

Σπαρτιάτης, ου, ὁ, a Spartan; Σπαρτιάτις, ἰδος, ἡ, a Spartan woman.

σπάω, σπάσω, to draw, drag.

σπαίρω, σπερῶ, ἐσπεира, ἐσπαρκα, ἐσπάρην, ἐσπαρμαι, to sow, scatter, beget.

σκοδέω, to smite, pelt.

σπορά, ἀς, ἡ, sowing, crop.

σπουδή, ης, ἡ, haste, zeal, earnestness.

στάζω, στάξω, to let drop, shed, drip, be wet.

σταθμός, οὔ, ὁ, stall, quarters, abode.

στᾶλάσσω, ἀξω, to let drop, distil.

στάσις, εἰς, ἡ, sedition, faction.

στέγη, ἡ, roof, room, house.

στέγος, οὐς, τό, a roof, house.

στείχω, στείξω, to go.

στέλλω, στελῶ, ἔστειλα, ἔσταλκα, ἑστάλην, ἔσταλμαι, to send; *pass.* to go, come, journey.

στέμμα, ατος, τό, garland, cusplet.

στενό-πορος, ον, with a narrow pass, narrow.

στένω, to sigh, lament.

στέργω, ξω, ἑστερξα, *strong pf.* ἑστοργα, to love, to be content with, acquiesce in.

στερίσκω, στερῶ, ἑστέρησα, to deprive, rob.

στέρνον, ου, τό, chest, bosom.

στερομαι, 2 *aor.* ἑστέρην, to be deprived of.

στερρός, ἄ, ὄν, stiff, firm, cruel.

στιλβω, to shine, glitter.

στολμός, οὔ, ὁ, clothing; *in plur.* folds.

στόμα, ατος, τό, mouth.

στοναχῇ, ἤς, ἡ, groaning, wailing.

στράτηγία, ας, ἡ, post of a general, generalship.

στράτ-ηγός, οὔ, ὁ, general.

στράτηλάττω, ἥσω, to lead an army, take the field.

στράτ-ηλάτης, ου, ὁ, commander.

στρατός, οὔ, ὁ, army.

στρέφω, ψω, ἑστρεψα, ἑστροφα, ἑστρέφην, ἑστράφην, ἑστραμμαι, to twist, turn, turn back.

στροφίς, ίδος, ἡ, bond, band.

στύγερός, ἄ, ὄν, hateful.

στύγέω, ἥσω, to loathe.

σύγ-γάμος, ον, sharing the marriage-bed.

συγ-γᾶής, ἑς, of the same stock, akin.

συγ-γινώσκω, to make allowance for, pardon.

συγγνωστός, ἡ, ὄν, pardonable.

συγκαταβαίνω, to go down with.

συγ-κλείω, -κλείσω, to shut up, enclose, pit.

συγκοίμημα, ατος, τό, a sleeping together, consort.

σύγκρατος, ον, mixed together, united.

συγ-κῦρίω, -κυρήσω *or* -κύρω, -εκύρσα, -κεκύρηκα, come together, meet with.

σύγ-χορτος, ον, with the grass joining, bordering upon.

σύγχυσις, εως, ἡ, confusion, chaos.

συ-ζεύγνυμι, to yoke together, unite.

συλ-λύω, to help in loosing.

συμ-βαίνω, to come together, come to an agreement.

σύμ-μάχος, ον, fighting along with, helping; *συμμαχος*, ου, ὁ, ally.

συμπληγάδες, εων, αἱ, the clashing rocks.

συμ-φθείρω, to help to destroy *or* corrupt.

συμφορά, ας, ἡ, event, calamity.

σύμφυτος, ον, planted together with, of the same nature, akin.

σύν, *with dat.*, with.

συν-αλλάσσω, to associate, (*tr.*) join.

συν-άπτω, to tie together, unite.

συν-δέω, to bind, fasten.

σύν-δουλος, ου, ὁ, ἡ, fellow-slave.

συν-δράω, to do along with, concur in doing.

συν-εράω, to love jointly, share in love.

συν-εργάτης, ου, ὁ, fellow-worker.

συν-εύδω, -ευδήσω, to sleep with.

συν-ενέτης, ου, ὁ, bedfellow, husband.

συν-ίημι, to understand.

σύννοια, ας, ἡ, consciousness, conscience

συν-νοσέω, ἥσω, to be ill together with, share a fault.

συν-οικέω, ἥσω, to live with.

συν-τράπεζος, ον, eating at the same table.

πύσταις, εως, ἡ, standing to-  
 gether, meeting  
 σφαγέας, εως, ὁ, knife.  
 σφαγή, ἡ, ἡ, slaughter.  
 σφάζω, σφάζω, to slaughter.  
 σφάλλω, σφαλῶ, ἐσφάλα, ἐσφά-  
 λην, ἐσφαλμαι, to trip up,  
 make to fall.  
 σφάλμα, ατος, τό, stumble,  
 trespass.  
 σφε, enclit. acc. pl. pass. and  
 fem. of σφεῖς, them; also acc.  
 sing. him, her.  
 σφρὶγάω, ἥσω, to be plump, be  
 shapely.  
 σχέλιος, α, ον, cruel, savage,  
 unhappy.  
 σχῆμα, ατος, τό, form, beauty,  
 ornament.  
 σχολή, ἡ, ἡ, leisure.  
 σώζω, to save, keep.  
 σῶμα, ατος, τό, body.  
 σωφρονέω, ἥσω, to be of sound  
 mind, be discreet, be chaste.  
 σώφρων, ον, of sound mind,  
 discreet, chaste.

ταί, poetical form of αἱ.  
 τάνει, stasis for τὰ ἐκεῖ.  
 τάκομαι, Dor. for τηκομαι.  
 τάλαιπυρος, ον, miserable.  
 τάλᾱς, τάλαινᾱ, τάλᾱν, wretched.  
 τάρμα, stasis for τὰ ἐμά.  
 τάρμφι, stasis for τὰ ἀμφί.  
 τάν, stasis for τοι ἄν.  
 τάν, stasis for τὰ ἐν  
 τάνδρειον, stasis for τὸ ἀνδρεῖον.  
 ταπεινός, ἡ, ὅν, humble.  
 ταρβέω, ἥσω, to be frightened,  
 fear.  
 τάσσω, τάξω, ἐταξα, τέταχα,  
 ἐτάχθην, τέταγμα, to arrange,  
 draw up in array.  
 τάφος, ου, ὁ, burial, tomb.  
 τάχα, quickly, soon, perhaps.  
 τάχιστα, superl. of ταχέως.  
 τάχος, ους, τό, speed, quickness.  
 τᾶχύνω, ὕνω, to hasten, make  
 haste.  
 τε, enclit., and; τε . . . τε, both  
 . . . and.

τείνω, τενῶ, ἔτεινα, τέτακα,  
 ἐτάθην, τέταμαι, to stretch.  
 τείρω, to rub, rub away, oppress.  
 τεῖχος, ους, τό, wall.  
 τέκνον, ου, τό, child.  
 τέκος, ους, τό, child, son.  
 τεκτοσύνη, ἡ, ἡ, art of building.  
 τέκτων, ονος, ὁ, worker, builder,  
 craftsman.  
 τελέθω, to be, become.  
 τελευταῖος, α, ον, at the end, last.  
 τελευτή, ἡ, ἡ, end.  
 τελέω, τελέσω, ἐτέλεσα, τετέλεκα,  
 ἐτελέσθην, τετέλεσμαι, to com-  
 plete, fulfil, accomplish.  
 τέμενος, ους, τό, portion of land,  
 precincts of a temple.  
 τέμνω, τεμῶ, ἔταμον, τέτμηκα,  
 ἐμήθην, τέτμημαι, to cut, cut  
 or chop up, contrive.  
 τέρμα, ατος, τό, an end, bound-  
 ary.  
 τερπνός, ἡ, ὅν, delightful, plea-  
 sant.  
 τέρπω, ψω, to delight, please.  
 τέρψις, εως, ἡ, gladness.  
 τεῦ, poetic form of σοῦ.  
 τεῦχος, ους, τό, tool, utensil,  
 weapon.  
 τηκτός, ἡ, ὅν, melted.  
 τηλ-αυρός, ὅν, distant.  
 τίθημι, θήσω, ἔθηκα, τέθηκα  
 (τέθεικα is a later form),  
 ἐτέθη, to place, put, set,  
 reckon, esteem.  
 τίκτω, τέξω, τέξομαι, ἔτεκον, τέ-  
 τοκα, to bring forth, have  
 children.  
 τιμά, Dor. for τιμή.  
 τιμάω, ἥσω, to honour, respect.  
 τιμή, ἡ, ἡ, honour, respect.  
 τις, τι, one, any one, anything  
 some one, something.  
 τίς, τί, who? which? what?  
 τινέσκω, τρώσω, ἔτριψα, ἐτρώ-  
 θην, τέτρωμαι, to wound, stab.  
 τλάμων, Dor. for τλήμων.  
 τλᾶς, τλᾶσα, τλάν, part. of ἐτλην  
 τλήμων, ονος, ἡ, wretched.  
 τοι. See Appendix.  
 τοῖος, α, ον, of such kind (*talis*)



- τοιοῦτος, τοιαύτη, τοιοῦτα**, of such kind.  
**τόκος, ου, ὁ**, offspring.  
**τόλμα, αι, ἡ**, courage, boldness.  
**τοξοσύνη, ης, ἡ**, archery.  
**τοσόνδε, -ήδε, -όνδε**, so great, large (*tantus*).  
**τοσούτος, αὐτή, οὗτο**, so great, so large, etc.  
**τότε**, then.  
**τοῦ, γεν. of article and of interrog. pron. τίς.**  
**τοῦμόν, στας for τὸ ἐμόν.**  
**τοῦνομα, στας for τὸ ὄνομα.**  
**τοῦργον, στας for τὸ ἔργον.**  
**τραῦμα, ατος, τό**, a wound  
**τρεῖς, τριῶν**, three.  
**τρέμω**, to tremble.  
**τρέπω, τρέψω, 1 aor. ἔτρεψα, 2 aor. ἔτραπον, τέτροφα, ἐτρέφθην, ἐτράπην, τέτραμμαι, to turn.**  
**τρέφω, θρέψω, ἔθρεψα, τέτροφα, ἐτράφην, τέθραμμαι**, to bring up, rear.  
**τρί-πυλος, ου**, of or with three horses, consisting of a trio.  
**Τροία, αι, ἡ**, Troy.  
**τροπαῖον, ου, τό**, trophy.  
**τρόπος, ου, ὁ**, way, manner, character.  
**τροφός, ου, ὁ, ἡ**, nurse.  
**τροχ-ήλατος, ου**, dragged by the wheels.  
**Τρωάς, ἄδος, ἡ, fem. adj.** Trojan.  
**Τρωικός, ἡ, ὁν**, Trojan.  
**τυγχάνω, τεύξομαι, ἐτύχων, τετύχηκα**, to chance, happen to be, be.  
**Τυνδαρίς, ἰδος, ἡ**, daughter of Tyndarus.  
**τόπτω, τῶψω, ἔτυψα, ἐτόφθην, τέτυμμαι**, to beat, strike.  
**τύραννικός, ἡ, ὁν**, royal.  
**τύραννίς, ἰδος, ἡ**, royalty.  
**τύραννος, ου, ὁ, ἡ**, absolute sovereign, king, princess; *as adj.* **ος, ου**, princely.  
**τύχη, ης, ἡ**, fortune, luck, chance.  
**ὕβριζω, ἰω, ὕβρισα, ὕβρικα**, to outrage, act insultingly.  
**ὕβριστής, ου, ὁ**, one who insults.  
**ὕγιής, εις**, healthy, sound, trustworthy.  
**ὕλη, ης, ἡ**, wood, forest.  
**ὕλοκομος, ου**, overgrown with wood.  
**ὑμαῖς, pl. of σο.**  
**ὕμνος, ου, ὁ**, song.  
**ὑπ-άγω**, to lead along, lead on.  
**ὑπ-αίθριος, α, ου**, under the sky, in the open air.  
**ὑπ-αρνος, ου**, with a lamb under, putting in a demurrer.  
**ὑπ-άρχω, ξω**, to begin, be at hand as a resource, be ready.  
**ὑπ-εκτίθηναι**, to put out secretly  
**ὑπεκ-τρέχω, -θρέξομαι and -δράμομαι, -εξέδραμον**, to run out from under, escape; *middle*, to get removed out of danger.  
**ὑπέρ, with gen.** over, in behalf of, because of; *with acc.* beyond.  
**ὑπερβολή, ης, ἡ**, overshooting, excess, shooting beyond, rivalry.  
**ὑπερ-θέω, -θεύσομαι**, to run beyond, excel.  
**ὑπερ-θνήσκω**, to die instead of.  
**ὑπ-έχω, ὑφίξω, ὑπέσχω**, to hold under, hold out, supply, give.  
**ὑπό, with gen.** from under, from, (*of the agent*) by, through; *with dat.* under; *with acc.* under.  
**ὑποκτος, ου**, viewed with suspicion.  
**ὑπο-χθόνιος, ου**, below the earth.  
**ὕστερος, α, ου**, coming after, following; *neut.* **ὕστερον** *as adv.* afterwards.  
**ὑφ-ίστημι**, to place under; *in intr. tenses*, be secretly stationed.  
**φαινός, ἡ, ὁν**, bright, shading  
**φαίνω, φάνῳ, ἔφηνα, πέφαγκα, ἐφάνην or ἐφανθην, πέφασμαι**, to bring to light, show



explain; *middle*, appear, seem, be seen.

φαντάζομαι, to appear, be seen.

φαρμακεία, εἶσω, to injure with drugs.

φάρμακον, ου, τό, drug, remedy.

φάρος, ου, τό, cloak or mantle.

φασγάνον, ου, τό, sword.

Φαρσαλία, αι, η, Pharsalia.

Φάσις, ιος, ό, the river Phasis.

φάτις, η, saying, report, rumour.

φαῦλος, η, ου, slight, paltry, mean.

φάγος, ους, τό, light, daylight.

φερνή, ης, η, dowry, portion.

φέρω, αἶσω, ηνεγκα, ηνεγκον, ἐνήμερον, ἐνήμερον, ἐνήμερον, to bear, carry; *middle*, win for oneself.

φεῦ, alas!

φεύγω, φεύξομαι, ἐφύγον, πέφευγα, to flee, take flight, shun, avoid, live in banishment, be banished.

φημί, ἐφημ, φήσω, to say.

φθάνω, φθῆσομαι, 1 aor. ἐφθάσα, 2 aor. ἐφθην, ἐφθάκα, to come before, anticipate.

φθέγγομαι, φθέγγομαι, ἐφθεγγάμην, to utter, speak loud.

φθέγμα, ατος, τό, speech, saying, word.

φθείρω, φθερῶ, ἐφθειρα, ἐφθαρκα; *strong pf.* ἐφθορα, ἐφθαρμαι, ἐφθάρην, to ruin, destroy.

Φθία, αι, η, Phthia.

Φθιάς, άδος, η, a Phthian woman.

φθίμενος, part. 2 aor. of φθίνω.

φθείρομαι. See φθείρω and π. on l. 715.

φθίνω, φθίσομαι, ἐφθίμην, to decay, perish, die.

Φθιώτις, ιδος, η, land of Phthia.

φθόνος, ου, ό, jealousy.

φιανδρία, αι, η, love for men.

φιλέω, ήσω, to love.

φιλημα, ατος, τό, kiss.

φίλος, η, ου, beloved, dear; φίλος, ου, ό, friend.

φίλατος, η, ου, *irreg. sup.* of φίλος.

φίλτρον, ου, τό, love-charm, love.

φίτυμα, ατος, τό, shoot, off-spring.

φλαῦρος, α, ου = φαῦλος.

φλόξ, φλογός, η, flame.

φοβέομαι, ήσομαι, to fear.

φοβος, ου, ό, fear.

Φοιβος, ου, ό, Phoebus, name of Apollo.

φονεύς, έως, ό, murderer.

φονεύω, εἶσω, to kill.

φόνιος, α, ου, bloody, murderous.

φόνος, ου, ό, slaughter.

φοράδην, carried in a litter.

φρήν, φρενός, η, mind, wits.

φρικώδης, ει, that causes shuddering, awful.

φρονέω, ήσω, to be in one's senses, be minded, disposed, be clever.

φρόνημα, ατος, τό, mind, will, pride.

φροντίζω, ω, to think, consider, take thought.

φρούδος, η, ου, gone away, departed.

φρουρά, αι, η, guard.

φρουρέω, ήσω, to keep watch; *middle*, be on one's guard against, ward off.

Φρύγιος, α, ου, Phrygian.

Φρύξ, Φρυγός, ό, Phrygian.

φύγας, άδος, ό, fugitive, exile.

φύλακῆ, ης, η, watch, guard.

φυλακτέος, α, ου, to be watched, to be guarded against.

φύλαξ, ακος, ό, guard, sentinel.

φυλάσσω, φυλάξω, to watch, be on guard, guard.

φυλλάς, άδος, η, foliage, herbage.

φύσις, εως, η, nature, quality.

φύτεύω, σω, to plant, beget.

φύω, φύσω, ἐφύσα, to bring forth; *sense of pass. belongs to intr.*

*tonnes of act., viz., 2 aor. ἐφύν and pf. πέφυκα.*

Φώκος, ου, ό, Phocus.

φωνή, ης, η, voice, sound.

χαίρω, χαίρησιν, ἐχάρην, κεχάρηκα,  
to rejoice; *imperat.* χαῖρε,  
hail, welcome, farewell.  
χαλάω, ἄνω, to slacken, undo.  
χάρις, χάριτες, ἡ, grace, charm;  
(*χαριν, with gen.*) for the  
sake of, on account of.  
χαυνόω, ὥσω, to make foolish.  
χεῖμα, αὖτος, τό, storm.  
χεῖρ, χειρός, ἡ, hand.  
χείριος, α, ω, in the hands,  
captive.  
χείρων, ω, *comp.* of κακός, worse,  
inferior.  
χερσαῖος, α, ω, living on dry  
land.  
χήρα, ας, ἡ, widow.  
χθών, ὅτε, ἡ, earth, land.  
χιλιό-ναυς, εως, of a thousand  
ships.  
χιών, ὄνος, ἡ, snow.  
χλιδή, ης, ἡ, luxury.  
χοῖρας, ἄδος, ἡ, reef.  
χορός, ου, ὁ, company of dancers.  
χράομαι, χρήσομαι, ἐχρησάμην,  
to use, manage, deal with.  
χρεία, ας, ἡ, use, need.  
χρεός, ους, τό, debt, guilt.  
χρεών, τό, necessity; *χρεών*  
(*έστι*), it is fated, necessary.  
χρή, *impf.* ἐχρήν, it is fated,  
necessary.  
χρήζω, to need, desire.  
χρήμα, αὖτος, τό, thing, business,  
affair; *in pl.* possessions,  
money.  
χρήν = ἐχρήν. See *χρή*.  
χρηστήριος, α, ω, *also* ας, ω,  
oracular, foreboding, pro-  
phetic.  
χρηστός, ἡ, ὄν, useful, good.  
χρίμπτω, ψω, to approach.  
χρόνιος, α, ω, lasting long,  
spending a long time.

χρόνος, ου, ὁ, time.  
χρόος, *gen.* of χρώς.  
χρύσεος, η, ω; χρυσοῦς, ἡ, οὖν,  
golden.  
χρῦσ-ήλατος, ω, of beaten  
gold.  
χρυσός, οὔ, ὁ, gold.  
χρώς, χρωτός or χροός, ὁ, skin,  
body.  
χύποχαριον, *crasis* for *καὶ*  
*ὑποχείριον*.  
χῶ, *crasis* for *καὶ ὁ*.  
χώρα, ας, ἡ, place, land, country.  
χωρέω, ἥσω, to make room, go,  
depart.  
χωρίς, without, apart from.  
ψάύω, σω, to touch, touch upon.  
ψέγω, ψέξω, to blame, disparage.  
ψευδής, ἐς, lying, false.  
ψεύδος, ους, τό, lie, falsehood.  
ψεύδω, ψεύσω, to cheat, falsify;  
*pass.*, be false; *middle*, ψεύ-  
δομαι, ψεύσομαι, ἐψεύσάμην,  
lie.  
ψηφος, ου, ἡ, a pebble, vote,  
decree.  
ψυχή, ης, ἡ, life.  
ᾧδε, in this way, this.  
ᾧθέω, ᾧθουν, ᾧσω, ἔωσα, ἔωκα,  
to thrust.  
ᾠκός, κεία, κό, swift.  
ᾠλήνη, ης, ἡ, arm.  
ᾠμοι, ah me!  
ᾠρα, 1 *aor.* of ὀρνυμι.  
ᾠς, *relat. adj.* as; *conj.* that,  
so that.  
ᾠς, like (*following a subst.*)  
ᾠς-περ, even as, as if.  
ᾠς-τε, so as to.  
ᾠσω, *fut.* of ᾠθέω.  
ᾠφελέω, ἥσω, to help.  
ᾠφελον, 2 *aor.* of ᾠφείλω.



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